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Course Profiles

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Course Profile

English

Grade 12
University Preparation
ENG4U

• *for teachers by teachers*

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This sample course of study was prepared for teachers to use in meeting local classroom needs, as appropriate. This is not a mandated approach to the teaching of the course. It may be used in its entirety, in part, or adapted.

Spring 2002

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Course Profiles are professional development materials designed to help teachers implement the new Grade 12 secondary school curriculum. These materials were created by writing partnerships of school boards and subject associations. The development of these resources was funded by the Ontario Ministry of Education. This document reflects the views of the developers and not necessarily those of the Ministry. Permission is given to reproduce these materials for any purpose except profit. Teachers are also encouraged to amend, revise, edit, cut, paste, and otherwise adapt this material for educational purposes.

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Associations: English Language Arts Network (ELAN)

Course Overview
English, ENG4U, Grade 12, University Preparation

Policy Document: *The Ontario Curriculum, Grades 11 and 12, English, 2000.*
Prerequisite: English, ENG3U, Grade 11, University Preparation

Course Description

This course emphasizes consolidation of literacy, critical thinking, and communication skills. Students will analyse a range of challenging texts from various time periods, countries, and cultures; write analytical and argumentative essays and a major paper for an independent research project; and apply key concepts to analyse media works. An important focus will be on understanding academic language and using it coherently and confidently in discussion and argument.

Course Notes

The goal of the Grade 12 English University Preparation course is the further development and consolidation of language literacy and research skills in preparation for university studies. The English program is described in *The Ontario Curriculum, English, Grades 11 and 12, 2000* in four strands: Literature Studies and Reading, Writing, Language, and Media Studies.

This Grade 12 University Preparation Course Profile has been organized thematically into three units, with a final culminating activity, the Independent Study Unit, as the fourth unit. Although the Independent Study Unit comes at the end of the course, it will be introduced during Unit 1 and run throughout the course, parallel to Units 1-3.

The thread that ties this course together is the place and purpose of story in people's lives. Story ties us to the world and to each other. Students explore various types and forms of story telling across various cultures, view these stories through a variety of literary lenses, and trace the historical development of these various forms, analysing how story telling has changed over the centuries and into modern times.

Unit 1 introduces the thread of the course with a focus on the origin of story telling and how story is part of everyone's life, and then moves on to drama and script writing as a way of story telling. Unit 2 continues the thread of story telling with a focus on voice and literary analysis: posing questions, using formal writing process and critical reading. Students develop thesis statements from asking thoughtful questions that will require a significant, complex and original answer in preparation for their Independent Study Unit and for the writing they will do at university. Finally Unit 3 carries the thread into the literary study of non-fiction and the essay with a focus on viewing story in various media such as film to explore how story changes (or stays the same) when presented in different media. Students analyse essays, reviews, biographies, and other forms of non-fiction to develop skills they will use in university in a variety of subject areas. It is recommended that units be studied in the order presented to allow students to build the skills required for the Independent Study in Unit 4.

Throughout Units 1 to 3, students record responses in a Response Journal and in Unit 4, students track progress in a Learning Log. The teacher should develop a log organized with a section for each student to record notes on student reading selections, and topic and to track student progress.

Teachers need to be sensitive to the personal nature of some aspects of story telling and support students who may wish to avoid disclosure and discussion of sensitive issues.

Throughout the course, students are provided with multiple opportunities to refine their writing skills, with a focus on developing the skills they need in a university setting, regardless of the program they enter. It is important for the teacher to model a variety of organizational strategies for developing writing plans and to provide structure and guidance for the writing process, including self- and peer editing and revision. Successful writing depends on students achieving the language expectations relating to grammar and spelling. These can be effectively taught through focused mini-lessons, provided by the teacher as appropriate, addressing gaps in student work.

Technology provides useful tools for the writing process, for research, for oral presentations, and for the production of media works in this course. The extent to which they are used will vary according to their availability in individual schools, access by individual classes, and by individual students. Students also vary in the skills they have developed in the use of technology, and require support to use or develop those skills further as appropriate. The teacher should consult other departments and use student expertise for assistance with use of unfamiliar technology. The choice of media works that students produce should be from a wide range of products that allow students to draw on their own strengths and interests, using available technology. They can include items such as photo essay, three-dimensional collage, short videotape, music composition or selection, set or costume design, poster, display, electronic presentation, website design, or advertisement.

It is important to work with the library staff to support the students in their independent study, with the identification of suitable resources, the establishment of library time for the class, and assistance or instruction on research skills.

Units: Titles and Time

Unit 1	Everybody has a Story	30 hours
Unit 2	Voice of the Storyteller	25 hours
* Unit 3	Telling the Story	29 hours
Unit 4	The Truth of the Story (Independent Study Unit)	26 hours

* This unit is fully developed in this Course Profile.

Unit Organization

Unit 1: Everybody Has A Story

Time: 30 hours

Unit Description

Students explore how story is part of their own lives and examine a variety of stories. Students analyse the influence of social, cultural, and economic values and perspectives on text. Narrative poetry, ballads, and song introduce the oral tradition of early story telling while mythology across various cultures could be used as an early form of story telling to explain the world and people's connection to it. Finally, students undertake an intensive study of a drama. Throughout these activities students develop skills for their culminating activity: the development of a script.

This Unit, like Units 2 and 3, connects to the Independent Study Unit which runs parallel to the first three units and develops skills students need to complete the work to be submitted in Unit 4.

Unit Overview Chart

K/U – Knowledge/Understanding T/I – Thinking/Inquiry C – Communication A – Applications

Cluster/ Time	Learning Expectations	Assessment	Focus
1.1 Modern Stories 2 hrs	LSV.01, LS1.05, WRV.01, WR1.01, WRV.02, WR2.01, WRV.04, WR4.01, WR4.02,	K/U, T/I, C Rating Scale for Personal Story	- sharing of stories in pairs that are either fact or fiction. Volunteers may present the story they heard or told to the class. [Story tellers or writers from the community may be invited to tell stories and discuss what it takes to be a successful story teller. Students could visit a local library during a children's story hour.] - review of characteristics of good oral communication skills and elements of story

Cluster/ Time	Learning Expectations	Assessment	Focus
	WR4.03, WR4.04, WRV.05, WR5.02, WR5.03, WR5.04, LAV.01, LA1.01	Rating Scale for Communication Skills Anecdotal Comments for Response Journal	- identification of ways to verify truth of a story, and introduction of the independent study (Activity 4.1) - diagnostic activity: Transfer of the oral story into written form with identification of the type of story and its source or inspiration. [A mini-lesson on punctuation of dialogue might be useful here.] - discussion of which aspects of the story changed as it was recorded, speculation about the reasons for the change(s), and consideration of how the truth is verified. - distribution and discussion of response journal rubric as a guide for submission of journal for summative assessment. Journal Response: What story did you choose to record and why? - discussion of stories shared by family, group of friends, school, workplace or community and the motivation for telling a story. - introduction of the concept of Urban Legends with investigation of popular Urban Legends, their origins and the occurrences that generate them, and identification of their basic elements. - Response Journal: Why is it so important to hear other people's stories?
1.2 The People in Stories 5 hrs	LSV.01, LS1.03, LAV.02, LA2.01, LA2.03, LA2.07	K/U, T/I, C Rating Scale for Oral Presentation	- review of the background authors develop when creating a character (age, gender, ethnicity, intelligence, physical ability, habits, past experiences, etc.) with reminder that the purpose for this detail is to develop a character consistently through speech, actions, reactions and appearance. - discussion that all of the above qualities influence who a person is, what they believe and what they create. Discussion of the concept of individual worldviews. Response Journal: Given what I know about myself, how is my worldview different from another person's? - development of a dialogue to reveal character from poems such as "The Forsaken" by Duncan Campbell Scott or "David" by Earle Birney, or short stories such as "The Merchant of Heaven" by Margaret Laurence - research of the author's biography and the time period (economical, social, political)

Cluster/ Time	Learning Expectations	Assessment	Focus
			- preparation of an oral presentation including a reading of the script, research findings and new understanding gained through background knowledge and the accuracy of the story then and now.
1.3 Archetypal Stories 5 hrs	LSV.01, LS1.02, LSV.02, LS2.01, LAV.01, LA1.03, LAV.02, LA2.01, LA2.06, MDV.02, MD2.01	K, T/I, C, A Anecdotal comments Rating Scale for Media Work	- (students start independent reading of a play such as Ibsen's *Hedda Gabler*, or another selected play in preparation for Activity 1.4.) - review of common elements and devices in stories and the importance of allusion - extension of student's understanding of archetype beyond archetypal characters (hero/villain) to stories, using examples from familiar myths, movies, and literature. Definition of archetype as an original model, a prototype; and identification of archetypal stories: spring (comedy), summer (romance), fall (tragedy), winter (anti-romance) and monomyth (one story) that tells the combined cycle - reading of an excerpt from a play or a short one-act play to identify distinctive features or dominant ideas in artistic or literary composition - identification of different devices or techniques along with a brief explanation of the play's characteristics and a few examples - creation of a media work or plan for a media work, e.g., set design, costume, promotional materials such as toys, print ad, poster, to demonstrate a visual image from the play or script excerpt. What are the visual images that represent an archetype in the script? (Movie promotions can be used as an example of how visual images are used to represent the story being told.)
1.4 Speaking Through Stories 7 hrs	LSV.01, LS1.01, LS1.02, LS1.03, LS1.05, LSV.02, LS2.01, LS2.02, LSV.03, LS3.01, LS3.02, LS3.03, LS3.04, LAV.02, LA2.02,	K/U, T/I, C, A Anecdotal Comment Test on Drama, Playwright and Play Content Rating Scale for Written Response	- review of previous drama studied to establish the elements and purposes of drama, and its role as an early form of story-telling - introduction to the characteristics of drama (Ibsen's *Hedda Gabler*, or another selected play): definition, purpose, specialized vocabulary, influences, naturalism, realism, imitation of life, use of familiar elements, dramatic compression, psychological motivation. - introduction to playwright: social background, education, early career, role in modern drama and to playwright's themes - discussion of the content of the play: plot, conflict, character, setting and theme

Cluster/ Time	Learning Expectations	Assessment	Focus
	WRV.01, WR1.03, WR1.04, WRV.02, WR2.02, WRV.03, WR3.01		- review of the writing process, including use of language conventions, and development of a graphic organizer for supported opinion - Writing Task: Supported opinion piece on the truth of the story in the selected play (opportunity to make links with skills required in formal exam component of final evaluation) - Response Journal: Throughout the study of the play, the teacher asks students to respond to questions to analyse aspects of the play and to speculate on the playwright's techniques and purpose.
1.5 Other Perspectives 5 hrs	LSV.01, LS1.01, LS1.02, LS1.03, LS1.04, LS1.05, WRV.02, WR2.01, WR2.03, WR2.04	K/U, T/I, C, A Rating Scale for Dramatic Monologue	- discussion of the perspective of different characters within a play, with emphasis on the question: "What is the truth of the story?" and acknowledgment that different things are important to different people - selection of a character from the play and creation of a character profile and identification of critical times for that character in the play - review of dramatic monologues with selected examples such as "My Last Duchess" by Robert Browning and "The Death of the Hired Man" by Robert Frost - Writing Task: Each student writes a dramatic monologue which reflects the selected character's viewpoint at a critical time in the play for that character. The individual monologue will be used as an introduction to development of the scene in 1.6.
1.6 Telling the Story 6 hrs	LSV.01, LSV.02, WRV.02, WRV.03, WRV.04, WRV.05, LAV.02	K/U, T/I, C, A Rubric for Script Checklist for Oral Communication Skills	- introduction of script writing task which will build from the individual student monologues into a single, coherent script creating an additional scene not presented in the play - student development of an organization for the final script. (Connections to community can be made by inviting a local playwright, actor, director to do a workshop on script writing, performance or staging techniques.) - review of scriptwriting: format, use of dialogue, characterization and dramatic techniques: blocking suspense, stage business - development of the scene - peer editing and revision of the scene, and mini-lessons as appropriate on language and writing process - performance of one scene for the class

Cluster/ Time	Learning Expectations	Assessment	Focus
			- Response Journal: Write a series of questions for an interview with the author or director of the play to focus on scriptwriting methods, dramatic techniques, themes, or purpose.
4.1 Your Story: The Inspiration 3 hrs	LSV.01, LSV.02, LSV.03	K/U, T/I Anecdotal Feedback	- introduction to the Independent Study Unit 4. - coordinate ISU with the teacher-librarian. - selection of novels, plays, short stories or essays. - identification of theme "The Truth of the Story". - research author(s) and time period for Summary. Learning Log - rubrics - outline process and due dates - conference

Unit 2: Voice of the Storyteller

Time: 25 hours

Unit Description

Students develop skills in questioning, analysing, and responding to literature with a focus on voice and theme in the stories told. The culminating activities are a literary essay (analysis) and an oral presentation involving a panel discussion or press conference. As in the first unit, this unit also connects to the Independent Study Unit. Students continue to examine issues and themes, but also use these activities to provide practice and feedback for the written and oral components in Unit 4.

Unit Overview Chart

K/U – Knowledge/Understanding T/I – Thinking/Inquiry C – Communication A – Applications

Cluster/ Time	Learning Expectations	Assessment	Focus
2.1 Introduction to Critical Approaches 3 hrs	LSV.01, LS1.01, LS1.02, LS1.03, LS1.05		- introduction to the critical approaches to literature in general, and the novel in particular: Sociological, formalist/structuralist, mythopoetic, reader response, deconstructionist through reading of a common short story, with student groups each taking a different critical approach to generate questions about the story, followed by group sharing (See Course Profile for ETS4U.) - identification of the insight into the text provided by one specific approach, and the importance of the questions asked to get at the truth of the story (link to ISU, and to thesis development in general) - introduction and selection of a novel such as *The Stone Angel* by Margaret Laurence or *In the Skin of a Lion* by Michael Ondaatje. Reading of novel to continue in preparation for Activity 2.4 with ongoing responses in student Response Journals to a set of discussion questions, e.g., From what point of view is the story told? Rewrite a passage from another point of view. What voice(s) is/are dominant and why? What is/are the theme(s)?

Cluster/ Time	Learning Expectations	Assessment	Focus
			What is/are the roles of the characters? What is the context? Is there a moral? What are the symbols or images that recur?
2.2 The Role of Voice in Literature 5 hrs	LSV.03, LS3.01, LAV.02, LA2.01, WRV.02, WR2.03, WR2.04	K/U, T/I, C Rating Scale Check List Rubric	- response to hearing several versions of poetry or stories being read, identifying the difference between the voice of the reader, the voice of the author and the voice of the character - extension of understanding of voice. (What is voice? How are our voices different? Why? What does voice have to do with reading? What does voice have to do with literature? Whose voice was prominent in the play studied in Unit 1? Why? Whose voice was/is absent? Why?) - Response Journal: What role does voice play in telling a story? - examination of the differences between role/absence of voice in the play studied in Unit 1 and the role of voice in a short story or poem. Is the same voice dominant in a short story and/or poem that is dominant in a play? The teacher may wish to have students read a short story to reflect on following questions: How intrusive can the author's voice be? How do we recognize that? for example: From what point of view is the story told? What do we need to look at? What is the context? What is the author's agenda? - examination of the role of voice and context in a variety of short stories/poems with the application of questions from above related to voice and discussion of similarities and differences. Selection of a graphic organizer for the supported opinion essay to be written as an in-class essay on the importance of voice in the telling of story, based on literature studied above (opportunity for developing exam-writing skills and of writing under time constraints).
2.3 Discovering the Voices of Others (Short Stories) 5 hrs	LSV.01, LSV.03, LS1.03, LS1.04, LS1.05, LS3.01, LS3.03, WRV.01, WRV.03, WR1.01, WR1.02, WR3.01, LAV.01,	K/U, T/I, C, A Anecdotal Comments Checklist Rubric	- introduction of the role play of *press conference* or *panel discussion* in groups based on a selected story or poem from above - research of cultural context of story/poem, e.g., research the author, setting, events - demonstration of understanding of the story and its context in a mock press conference or panel discussion that is being held to promote the story/poem.

Cluster/ Time	Learning Expectations	Assessment	Focus
	LA1.03, MDV.01, MD1.02		Introduction of role, statement of purpose for holding the press conference, and answering of set questions (already made by students) from the rest of the class who are representatives of the press. Overall, the group is to emphasize the importance of having the voice(s) of their story/poem heard. Props and costumes may be used to enhance performance and concepts. - role play of characters of personal importance to identify the prominent voice in the story/poem and to understand that there is more than one truth to a story, e.g., characters, the author, the publisher, an activist. - Response Journal: After each group has performed its mock conference, students reflect on which questions yielded the richest information as to the truth of the story.
2.4 Reading to Understand Voice 7 hrs	LSV.01, LSV.02, LSV.03, LS1.01, LS1.03, LS3.04, LS2.02, WRV.05, WR5.01, WR5.02, WR5.03, WR5.04, WR5.05, LAV.02, LA2.01, LA2.02, LA2.05	K/U, T/I, C, A Anecdotal Comments Checklist Use of Self- and Peer Assessment	- discussion of the critical approaches from Activity 2.1 as they apply to study of the selected novel (Reading of the novel should now be complete.) - discussion of the focus on storytelling in the novel, e.g., Hagar Shipley in *The Stone Angel* narrates her memories. Hagar's voice alternates as she searches in the past and the present to come to terms with her story. - discussion of the responsibility of family members to their elders which can be developed further in the discussions of family in Unit 3 - review of elements and structure of a novel (essays referring to the history of the novel and/or its structure could be incorporated here for examination and analyses) - Seminar Presentation: Group discussion of the novel – particularly the voice, theme(s) and context. - analysis of a selected passage from the novel. Group summary of the content, identification of the themes, literary techniques, and author's voice. How is this passage representative of the entire novel? - selection of a main character by students in groups - identification of the voice and how it influences the theme of the novel - Focus Questions for Seminar Presentation: What is the "story" that is being told? From whose voice is it being told? Why do you have to read the book to fully understand the voice and the story? How does the story change in your "retelling"? Why?

Cluster/ Time	Learning Expectations	Assessment	Focus
			- written plan for media representation, with supporting material, of the novel's theme with justification in the form of a supported opinion, e.g., selection or creation of images for the novel cover or a poster for a book reading; bookstore window or library display; selection of music for an audio promotion.
2.5 Writing about Voice 5 hrs	LSV.01, LSV.02, LSV.03, WRV.01, WRV.02, WRV.03, WRV.04, WRV.05, LAV.01, LAV.02	K/U, T/I, C, A Rubric	Literary Essay Development - brainstorming of the questions and thesis statements focusing on the concepts of story and the role that voice plays in the story (A good thesis statement is developed from asking a thoughtful question that will require a significant, complex, and an original answer.) - creation of an outline that includes specific references to the novel recorded in their response journals - literary essay: Students write a literary essay on an appropriate topic for their novel. This provides practice for the written component of the ISU. (Opportunity to refer students to guidelines on documentation and plagiarism) - peer discussion of literary essay thesis and outline, and peer editing of rough draft (mini-lessons as appropriate on language expectations and writing process) - submission of literary essay along with evidence of process (opportunity to link to formal exam essay form)
4.2 Your Story: The Beginning 5 hrs	See Unit 4 for list	KU, T, I, C	- identification of visual image and chapter to develop into media work - learning log - conference - identification of topic and resources for intensive study

Unit 3: Telling the Story

Time: 29 hours

Unit Description

Students investigate how story telling is grounded in the family unit. The focus is in the study/viewing of a play such as *Hamlet,* as well as on the literary study of non-fiction stories and the essay. Students read and analyse a variety of essays, reviews, editorials, biographies, and other forms of non-fiction. The culminating activity consists of an argumentative essay, a media work, and a report. As in Units 1 and 2, students continue to examine issues and themes, but also use these activities to provide practice and feedback for the written and oral components in Unit 4.

Unit Overview Chart

K/U – Knowledge/Understanding T/I – Thinking/Inquiry C – Communication A – Applications

Cluster/ Time	Learning Expectations	Assessment	Focus
3.1 Constructing Reality 8 hrs	LSV.01, LSV.02, WRV.02, MDV.01, MD1.01, MD1.02, LS1.01, LS1.02, LS2.01, LS2.03, WR2.02, LAV.02, LA2.01, LA2.02	K/U, T/I Anecdotal comments	- review of the construction of the narrative form, looking at the choices that the author makes and the effect that the choices have on the delivery of the message - study of a play such as *Hamlet* through viewing - discussion of the portrayal of the family unit and role of the family in the play. What are the stereotypical roles of family members? - discussion of how each character views the reality of the story - identification of the various filters through which we view the story and how each character interprets the truth What questions can we ask to become critical viewers? - identification of central themes connected to family, e.g., generation gap - comparison of the story and the essay form. (Essays can be viewed as stories meant to sell a point of view. Stories move us to feel and create personal images about our world and ourselves. Essays try to shape our point of view about how the world works and what is important.) - review and identification of rhetorical devices as used in selected works such as "The Trail That Led to Me" by Rosemary Sullivan in *Memory Making*. - Response Journal: In what way does an essay tell a story? - examination of the argumentative essay as a construction - development of an argument in a five-paragraph essay
3.2 The Tools of Construction 5 hrs	MDV.01, MDV.02, MD1.02, MD2.02, LSV.01, LSV.02, LS1.01, LS2.01, WRV.02, WRV.03, WR2.01, WR2.02, WR3.02, LAV.01, LA1.03	K/U, T/I, C, A Checklist	- discussion of the visualization process that occurs when a story is read - discussion of the following statements: "The medium alters the message." "The medium is the message." Viewing of various productions of the same scene to compare and contrast: techniques of representation (camera angles, distance, lighting setting), use of format (time/space, series, episode, serial), codes, (government legislation) and conventions (semiotics, language, formulas, symbols), aesthetics (artistry, product value of production roles). - deconstruction for voice - identification of persuasive techniques used in movie reviews, e.g., various versions of *Hamlet*

Cluster/ Time	Learning Expectations	Assessment	Focus
			- development of thesis questions. A thesis question may result from curious observations of the primary source: e.g., Did Gertrude have a role in the death of King Hamlet?; may challenge accepted beliefs: Was Hamlet only pretending to be mad?; - identification of the techniques and practices of the argumentative essay
3.3 Ownership 4 hrs	LSV.01, LSV.02, LSV.03, LS1.01, LS1.02, LS1.04, LS1.05, LS2.01, LS2.03, LS3.01, LS3.03, MDV.01, MD1.04, MD1.05	K/U, T/I, C, A Checklist Anecdotal Comments	- identification of target audiences and how the audience negotiates meaning in response to the construction - identification of the family as a target market. - research of values and beliefs of the family for the time period of the play that was viewed - representation of culture of the time period as presented in play - identification of psychological techniques used to promote point of view in selected works such as "Alias Margaret: the Radcliffe Years" by Rosemary Sullivan in *Memory Making* - development of thesis statement from thesis questions
3.4 Your Reality 7 hrs	MDV.01, MD1.04, MD1.05, LSV.01, LSV.02, LSV.03, LS1.01, LS1.02, LS1.04, LS1.05, LS2.01, LS2.03, LS3.01, LS3.03	K/U, T/I, C, A Checklist for Essay	- discussion of the factors that contribute to personal reality (Maslow's hierarchy). - identification of internal and external ways people can be transformed. - discussion of the influence of modern media to transform ourselves both internally and externally. - development of media work. Identification of Media's reality of family. - review of persuasive techniques in essay writing. - development of a five-paragraph essay. - Technical Advances: How is the new technology impacting on media works? - Who decides whose voice is heard and whose voice is silent?
3.5 What is the Truth? 5 hrs	LAV.01, LAV.02, LSV.01, WRV.01, WRV.02, WRV.03, WRV.04, WRV.05, MDV.01, MDV.02, MD2.02	K/U, T/I, C, A Rubric for Media Work (See Unit 4) Rubric for Essay	- selections, in small groups, of a character from the play - identification of the various points of view - selection by individual students of an identified point of view and the development of the truth of the story - development of media work to display truth - Thesis: Is there one truth in every story? - submission of argumentative essay, with evidence of writing process (opportunity to link to Unit 4 and to formal exam writing skills, and reiteration of plagiarism issue)

Cluster/ Time	Learning Expectations	Assessment	Focus
4.3 Your Story: In the Middle 7 hrs	See Unit 4 for list.	K/U, T/I, C, A	- continuation of learning log - second formal conference - development of thesis and essay outline

Unit 4: The Truth of the Story (Independent Study Unit)

Time: 26 hours

Unit Description

Students select challenging texts and begin reading a variety of literary works (approved by the teacher) during Unit 1 in preparation for the Final Culminating Unit. These texts may include any combination of novels, drama, short stories, or essays. The choice of reading and the topics to be developed must connect to the theme of the truth of the story. The Independent Study Unit (ISU) provides students with an opportunity to demonstrate understanding of the interplay of social, cultural, and economic values and perspectives on the themes and interpretations of texts. Students read selected essays, reviews, and criticism in order to present a report on the success of the novel, drama, short stories or essays.
The final culminating unit has three components: a written essay, (literary or argumentative), an oral presentation, and a media creation.

Unit Overview Chart

K/U – Knowledge/Understanding T/I – Thinking/Inquiry C – Communication A – Applications

Cluster/ Time	Learning Expectations	Assessment	Focus
4.1 Your Story: The Inspiration 3 hrs	LSV.01, LSV.02, LSV.03, WRV.01, WRV.02, WRV.03, WRV.04, WRV.05, LAV.01, LAV.02, MDV.01, MDV.02	Anecdotal Comments	- introduction of the Independent Study Unit. Teacher facilitation of class discussion asking about previous experiences with the ISU: what were tasks and topics from previous courses; what is the importance of such tasks; what success have students had; what problems have they encountered; what strategies could assist in being successful with this Independent Study Unit - emphasis on the idea that this is to be a culmination of all skills acquired in their study of English - outlining the requirements for the ISU - identification of theme "The truth of the story" and discussion of how to select appropriate literature, and use the questions as a guide to the reading of their chosen literature and recording in their Learning Log - research of the author's background and the time period of selected literature. Write a summary on: What is the author's reality?, What emphasizes the importance of the author's voice and time period? - initiation of research on essays, reviews, or criticism of the selected literature; write a report identifying the strengths and weakness of the selected literature as identified by critics - emphasis on the importance of original work and the penalties for plagiarism

			- outline Independent Study Evaluation – 150 - word Summary, Media Work and Oral Presentation, Essay (Literary/Argumentative) - presentation of Unit 4 Rubrics - emphasis on due dates and the process: selection of literature for teacher approval; decision on a method to organize all research; initiation of reading and note taking in a Learning Log; definition of the project; signing of a contract; establishment of schedule for teacher/student conferences.
4.2 Your Story: The Beginning 5 hrs	LSV.01, LSV.02, LSV.03, WRV.01, WRV.02, WRV.03, WRV.04, WRV.05, LAV.01, LAV.02, MDV.01, MDV.02	Anecdotal Comments	- continuation of reading and notes in Learning Log - scheduling of first formal teacher/student conference - signature of contract to establish primary and secondary sources and define the scope of the project - completion of a rationale and outline for the media creation related to the understanding of the "truth." Media creations could include a Shadow Box (three dimensional collage), videotaped performance of a scene of a play, promotional poster for the selected literature, movie trailer for a film version of the work of literature, original painting, or musical composition.
4.3 Your Story: In the Middle 7 hrs	LSV.01, LSV.02, LSV.03, WRV.01, WRV.02, WRV.03, WRV.04, WRV.05, LAV.01, LAV.02, MDV.01, MDV.02	Anecdotal Comments Checklist Rubric	- continuation of Learning Log - scheduling of second formal teacher/student conference to assess student progress - development of a thesis and an essay outline (choice of literary or argumentative essay)
4.4 Your Story: The End 11 hrs	LSV.01, LSV.02, LSV.03, WRV.01, WRV.02, WRV.03, WRV.04, WRV.05, LAV.01, LAV.02, MDV.01, MDV.02	Rubric	- peer editing, revision and final preparation for: submission of Summary of Author's Background and Time Period (4.1); submission of report on critical analysis (4.1); presentation of Media Work (4.2); submission of Literary or Argumentative Essay (4.3); oral presentation on the Truth of the Story.

Teaching/Learning Strategies

Language skills, writing and reading are best learned in a safe and comfortable environment that encourages all students to share ideas and opinions, to actively participate in a wide variety of teaching/learning activities, and to take risks, while examining stimulating ideas, issues and themes that are challenging and meaningful to students.

A variety of strategies are used to provide students with many opportunities to acquire the skills and knowledge necessary for success at university. The activities in the first three units are designed in such a way as to provide students with opportunities to practise the skills needed for success in Unit 4. The teacher uses a variety of whole class, small group, and individual activities to facilitate learning:

- teacher-led discussion, Socratic lessons, and lectures to provide knowledge and develop skills
- small group activities such as jigsaw, peer assessment, seminars, presentations, role-playing, collective writing, reading groups to engage larger numbers of students in active learning
- individual teacher-student conferences
- student choice in processes and products of learning in the English classroom
- opportunities for students to reflect on their learning – to clarify, elaborate, describe, compare, negotiate and reach consensus in discussion or in reflective writing
- a wide variety of learning resources
- technology, where appropriate, to develop skills and knowledge
- adaptations for exceptional students
- the expertise of other teachers or community members to enrich teaching/learning
- respect for the cultural diversity of Ontario classrooms

Assessment & Evaluation of Student Achievement

A wide variety of assessment strategies and tools are used in this course: teacher observations, oral presentations, role playing, conferences, essays, reports, letters, quizzes, tests, examinations, performance tasks, portfolios, self-assessment, peer assessment, journals, media creations, checklists, questions and answers, lectures and note taking. Many of these assessments can be used for formative assessment providing students with opportunities for resubmission after they have worked to improve the product. Students can use self- and peer assessment to help them improve their work. However, the final evaluation is the responsibility of the teacher and should be based on individual student performance. Group activities should allow for individual accountability.

This Course Profile has been developed using the "design down" model. The writers began by designing culminating tasks for each of the four units that addressed the overall expectations and worked backwards from there. Each culminating activity provides an opportunity for students to perform, create, or demonstrate significant skills and knowledge. Culminating activities have a real world context and involve higher level knowledge and skills than could be achieved through an isolated application. They establish clear criteria and levels for judging the quality of the performance. Task-specific rubrics which focus student attention on the specific knowledge and skills embedded in particular assignments are the most effective way to assess culminating activities and have been included in the overview for each unit of this profile. When rubrics are combined with exemplars of student work, they clarify for students the possible improvements and identify next steps.

Seventy per cent of the grade will be based on assessments and evaluations conducted throughout the course. Thirty per cent of the grade will be based on a final evaluation in the form of an examination, performance, essay, and/or other methods of evaluation. Recognizing that students preparing for university could benefit from the experience of a formal examination setting to develop and practise examination writing skills, a final examination is recommended for this course.

Accommodations

Exceptional students should be given every opportunity to achieve the learning expectations set out in *The Ontario Curriculum* policy documents. Sample teaching, learning, and assessment strategies for helping exceptional students achieve English curriculum expectations are provided in the units developed in this profile. There is also a significant amount of student choice built into the suggested learning and assessment activities to support the needs of exceptional students, including gifted students. Adjustments must also be made by the teacher to acknowledge the range and diversity of cultural understandings possible within the classroom, and accommodations may be necessary for the success of students for whom English is a second language.

Teachers need to be aware of additional supports outlined in Individual Education Plans for exceptional students and to work cooperatively with Special Education teachers to support these students, where appropriate.

Resources

Units in this Course Profile make reference to the use of specific texts, magazines, films, videos, and websites. Teachers need to consult their board policies regarding use of any copyrighted materials. Before reproducing materials for student use from printed publications, teachers need to ensure that their board has a Cancopy license and that this license covers the resources they wish to use. Before screening videos/films with their student, teachers need to ensure that their board/school has obtained the appropriate public performance videocassette license from an authorized distributor, e.g., Audio Cine Films Inc. Teachers are reminded that much of the material on the Internet is protected by copyright. The copyright is usually owned by the person or organization that created the work. Reproduction of any work or substantial part of any work on the Internet is not allowed without permission of the owner.

General Resources

Barrell, Barrie and Roberta F. Hammett. *Advocating Change Contemporary Issues in Subject English.* Toronto: Irwin Publishing, 2000. ISBN 0-7725-2778-4

Byatt, A.S. *On Histories and Stories: Selected Essays.* London: Vintage, 2001. ISBN 0-099-28383-2

Duncan, Barry, Janine D'Ippolito, Cam Macpherson, and Carolyn Wilson. *Mass Media and Popular Culture.* Toronto: Harcourt Brace, 1996. ISBN 0-7747-0170-6

Fulford, Robert. *The Triumph of Narrative.* Toronto: House of Anansi Press, 1999. ISBN 0-88789-645-9

Marzano, Robert J., D.J. Pickering, and J.E. Pollock. *Classroom Instruction that Works.* Alexandria: Association for Supervision and Curriculum Development, 2001.

Sullivan, Rosemary. *Memory Making: Selected Essays.* Windsor, Ontario: Black Moss Press, 2001. ISBN 0-88753-359-0

Wiggins, Grant and Jay McTighe. *Understanding by Design.* Alexandria: Association for Supervision and Curriculum Development, 1998. ISBN 0-87120-313-8

Worsnop, Chris. *Popular Culture.* Toronto: McGraw-Hill Ryerson, 1994. ISBN 0-07-551454-0

Marshall, Amanda. *Everybody's Got a Story.* Sony Music Canada, 2001. (www.amandamarshall.com)

Websites

The URLs for the websites were verified by the writers prior to publication. Given the frequency, with which these designations change, teachers should verify the websites prior to assigning them for student use.

The Canadian Association for Media Education Organizations:
http://interact.uoregon.edu/MediaLit/JCP/Index.htm

The differences between Literary Criticism, Literary Theory, and 'theory itself': www.brocku.ca/English/courses/4F70/crit.vs.theory.html (part of a website that is widely referenced on other websites)

English Language Arts Network: www.elan.on.ca (Useful materials and links to other English sites.)

Glossary of Literary Terms: www.galegroup.com/free_resources/lit_kit/glossary.htm

The Johns Hopkins Guide to Literary Theory and Criticism: www.press.jhu.edu/books/Hopkins_guide_to_literary_theory_and_criticism/g-topics-ideas.htm (only sample materials available for public access, but subscription is US$35 per year)

The Literary Criticism Web: www.cumber.edu/litcritweb/theory/newhistoricism.htm

UVic Writer's Guide: http://web.uvic.ca/wguide/Pages/StartHere.html

VirtuaLit Critical Approaches: www.bedfordstmartins.com/virtualit/critical_define/crit_readers.html (Concise descriptions for a variety of critical approaches, with sample essays using some of the approaches available in PDF, that could be used as reading assignments or as models for student work; especially useful for Unit 2.)

Communication Theory and Analysis: http://www.athabascau.ca/html/courses/cmns/301/electro.htm (Comprehensive and very extensive listing of websites related to communication theory)

Unit 1 Resources

Albee, Edward. *Who's Afraid of Virginia Woolf?* New York: New American Library, 1988. ISBN 0451158717

Chekhov, Anton. *Five Plays: Ivanov, The Seagull, Uncle Vanya, Three Sisters, and The Cherry Orchard.* translator Ronald Hingley. Toronto: Oxford University Press, 1998. ISBN 0192834126

Eliot, T.S. *Murder in the Cathedral.* New York: Harcout Brace, 1964. ISBN 0-15-663277-2

Ibsen, Henrik. *Four Major Plays: A Doll's House, Ghosts, Hedda Gabler, the Master Builder.* translators James McFarlane and Jens Arup. Toronto: Oxford University Press, 1998. ISBN 0192833871

Miller, Arthur. *Death of a Salesman.* Toronto: Penguin Books. 1976. ISBN 0-14048-134-6

O'Neill, Eugene. *Long Day's Journey Into Night.* New Haven: Yale University Press, 1989. ISBN 0-300-04601-4

Synge, J.M. *The Playboy of the Western World and Other Plays.* Toronto: Oxford University Press, 1998. ISBN 0-192834487

Shaw, George Bernard. *Saint Joan.* Toronto: Penguin, 1989. ISBN 0-14-045023-8

Six Great Modern Plays: Three Sisters, The Master Builder, Red Roses for Me, The Glass Menagerie, Mrs. Warren's Profession, All My Sons. New York: Dell Publishing, 1979. ISBN 0-440-37984-9

Williams, Tennessee. *A Streetcar Named Desire.* Toronto: Penguin, 1974. ISBN 0-451-16778-3

Unit 2 Resources

Novels

Atwood, Margaret. *Alias Grace.* Toronto: McClelland & Stewart, 1996. ISBN 0-7710-0835-X

Austen, Jane. *Pride and Prejudice.* New York: Bantam Books, ISBN 0-553-21310-5

Bronte, Charlotte. *Wuthering Heights.* New York: Bantam Books, ISBN 0-55321258-3

Conrad, Joseph. *The Heart of Darkness.* Toronto: Penguin, 1999. ISBN 0-14-028163-0

Davies, Robertson. *Fifth Business.* Toronto: Viking Press, 1992. ISBN 0140167943

Dickens, Charles. *Oliver Twist.* Toronto: Bantam, 1981. ISBN 0-553-21050-5

Findley, Timothy. *The Wars.* London: Penguin Books, 1977. ISBN 0-14-005011-6

Findley, Timothy. *Telling of Lies: A Mystery.* Toronto: Viking Pres, 1987. ISBN 0140093060

Fitzgerald, Scott F. *The Great Gatsby.* New York: Scribners, 1996. ISBN 0684830426

Green, Graham. *Brighton Rock*. Toronto: Knopf Canada, 1993. ISBN 0679420347

Guterson, David. *Snow Falling on Cedars*. New York: Random House, 1995. ISBN 0-679-76402-X

Hardy, Thomas. *Tess of the D'Urbervilles*. Toronto: Oxford University Press. ISBN 0-19-283362-6

Hesse, Hermann. *Siddhartha*. translator Hilda Rosner. New York: Bantam, 1971. ISBN 0-553-20884-5

Hodgins, Jack. *Innocent Cities*. Toronto: McClelland & Stewart, 1990. ISBN 0-7710-4186-1

Hodgins, Jack. *Broken Ground*. Toronto: McClelland & Stewart, 1998. ISBN 0-7710-4184-5

Keneally, Thomas. *Schindler's List*. New York: Simon and Schuster, 1982. ISBN 0-671-88031-4

Knowles, John. *A Separate Peace*. New York: MacMillan, 1975. ISBN 0-553-28041-4

Laurence, Margaret. *The Stone Angel*. Toronto: McClelland & Stewart, 1964. ISBN 0-7710-9989-4

MacDonald, Ann-Marie. *Fall On Your Knees*. Toronto: Knopf Canada, 1996. ISBN 0-394-28159-4

Michaels, Anne. *Fugitive Pieces*. Toronto: McLelland & Stewart, 1996. ISBN 0-7710-5883-7

Mistry, Rohinton. *A Fine Balance*. Toronto: McClelland & Stewart, 1995. ISBN 0-7710-6052-1

Ondaatje, Michael. *In the Skin of a Lion*. Toronto: Vintage Canada, 1996. ISBN 0-394-28182-9

Proulx, E. Annie. *The Shipping News*. New York: Scribner, 1993. ISBN 0-671-51005-3

Ricci, Nino. *Lives of the Saints*. Dunvegan: Cormorant Books Inc, 1990. ISBN 1-896951-05-8

Richler, Mordecai. *Barney's Version*. Toronto: Knopf Canada, 1997. ISBN 0-676-97078-8

Roy, Arundhati. *The God of Small Things*. Toronto: Random House, 1997. ISBN 0-679-30850-4

Selvadurai, Shyam. *Cinnamon Gardens*. Toronto: McClelland & Stewart, 1998. ISBN 0-7710-7955-9

Shields, Carol. *The Stone Diaries*. Toronto: Random House, 1993. ISBN 0-394-22362-4

Urquhart, Jane. *The Underpainter*. Toronto: McClelland & Stewart, 1997. ISBN 0-7710-8664-4

Wilson, Ethel. *Swamp Angel*. Toronto: McClelland & Stewart, 1995. ISBN 0771089589

Short Stories

Atwood, Margaret and Robert Weaver, (ed). *The Oxford Book of Canadian Short Stories*. Toronto: Oxford University Press, 1988.

Iveson, Oster, McClay, (ed.). *Literary Experiences* Vol 2. Scarborough: Prentice Hall, 1990. ISBN 0-13-538158-4

Kirszner, Laurie G., et al. *Literature: Reading Reacting Writing*. New York: Holt Rinehart and Winston, 1991. ISBN 0-03-013768-3

McClymont, Christine, et al. (eds.). *Something to Declare: Selections from International Literature*. Toronto: Oxford University Press, 1994. ISBN 0-19-540998-1

Munro, Alice. *Lives of Girls and Women*. Toronto: Penguin Books, 1990. ISBN 0-14-025611-3

New, W.H. and H.J. Rosengarten, (ed.). *Modern Stories in English,* 3rd ed. Mississauga: Copp Clark Pitman, 1991. ISBN 0-7730-5127-9

Shields, Carol. *Small Ceremonies*. Toronto: Vintage Canada, 1979. ISBN 0-394-22484-1

Stevens, John, (ed.). *Best Canadian Short Stories*. Toronto: Seal Books, 1989. ISBN 0-7704-2174-1

Struthers, J.R. (Tim). *The Possibilities of Story,* Vol. 1. Toronto: McGraw-Hill Ryerson, 1992. ISBN 0-07-551198-3

Milner, Joseph, Lucy O'Beirne, and Floyd Morcock. *Bridging English*, 2nd ed. Prentice-Hall Inc., 1999. ISBN 0-13-792946-3

Unit 3 Resources

Bolt, Robert. *A Man for All Seasons*. New York: Random House, 1990. ISBN 0-679-72822-8

Findley, Timothy. *Elizabeth Rex*. Winnipeg: Blizzard Publishing, 2000. ISBN 0-921368-98-4

Saliani, Don, et al. *King Lear with Related Readings*. International Tomson Publishing, 1998. ISBN 0-17-606621-7

Roche, Paul. (translator) *The Oedipus Plays of Sophocles*. New York: Penguin, 1991.

Shakespeare, William. *Hamlet*. New York: Pocket Books, 1992. ISBN 0-671-72262-X

Shakespeare, William. *King Lear*. New York: Signet Classic, 1963. ISBN 0-451-52188-9

Shaw, George Bernard. *Arms and the Man*. Essex, UK: Longman Group Ltd., 1955. ISBN 0-582-53253-X

Shaw, George Bernard. *Saint Joan*. Toronto: Penguin, 1989. ISBN 0-14-045023-8

Writing Resources

Abrams, M.H. *A Glossary of Literary Terms,* 6th ed. Fortworth: Harcourt Brace, 1993. ISBN 0-03-054982-5

Adams, Janice, Cathy Costello, and Steve Naylor. *Reading and Writing for Success Senior*. Toronto: Harcourt Canada, 2001. ISBN 03-998891-0

Baker, Sheridan, Ken Ledbetter, and Lawrence B. Gamache. *The Canadian Practical Stylist with Readings*. New York: Harper & Row, 1987. ISBN 0-06-040466-3

Barclay, Susanne, Judith Coghill, and Peter Weeks. *Canadian Students' Guide to Language, Literature, and Media*. Don Mills: Oxford, 2001. ISBN 0-19-541675-9

Dawe, Robert and Paul Malott. *Reference Points - A Guide to Language, Literature, and Media.* Toronto: Prentice-Hall, 2001. ISBN 0-13-019871-4

Lashmar, Patrick. *Assessment and Evaluation in the Writing Process - A Practical Guide to Using Writing Folders*. Hamilton: Tree House press, 1994. ISBN 1-895165-47-4

Messenger, William E. and Jan De Bruyn. *A Canadian Writer's Handbook,* 2nd ed. Scarborough: Prentice-Hall, 1986. ISBN 0-13-113259-8

Messenger, William E. and Peter A. Taylor. *Elements of Writing: A Rhetoric for Canadian Students*. Scarborough: Prentice-Hall, 1984. ISBN 0-13-273590-3

Parker, John F. *The Writer's Workshop,* 2nd ed. Don Mills: Addison-Wesley, 1990. ISBN 0-201-19746-4

Parsons, Lee. *Response Journals Revisited*. Markham: Pembroke Publishers. ISBN 1-55138-131-1

Stewart, Kay, Marian E. Kowler, and Chris Bullock. Essay *Writing for Canadian Students, 2*nd ed. Scarborough: Prentice-Hall, 1985. ISBN 0-13-283706-4

Weston. Walch, J. *Essential Grammar Review*. Portland Maine: 1982. CM 01-1550/sm 03-1550

Oral Language

Jeroski, Sharon, David Fisher, Patricia McIntosh, and Helen Zwick. *Speak for Yourself*. Scarborough: Nelson, 1990. ISBN 0-17-603091-3

Miyata, Cathy. *Speaking Rules*! Markham: Pembroke Publishers. ISBN 1-55138-132-X

OSS Considerations

Throughout this course, opportunities are provided for the use of technology. These include word processing technology, presentation software, and research using electronic sources. Opportunities are provided to address issues related to bias, stereotyping, and cultural diversity.

Unit 1 – Script Rubric

Student _____ Draft due _____ Final Due _____

Categories	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Knowledge/ Understanding - knowledge of script form and theme or controlling idea	- demonstrates limited knowledge of forms and conventions; theme or controlling idea	- demonstrates some knowledge of forms and conventions; theme or controlling idea	- demonstrates considerable knowledge of forms and conventions; theme or controlling idea	- demonstrates thorough and insightful knowledge of forms and conventions; theme or controlling idea
- understanding of uses and effect of stylistic devices in literary texts (voice, dialogue, stage directions)	- development of limited voice, use of diction, dialogue and stage directions	- adequate development of emerging voice, adequate diction, use of dialogue and stage directions	- considerable development of voice, use of diction, dialogue and stage directions	- thorough and insightful development of voice, use of superior diction, dialogue and stage directions
Thinking/ Inquiry - critical and creative thinking skills	- develops character, plot, setting and theme with limited effectiveness	- develops character, plot, setting and theme with some effectiveness	- develops character, plot, setting and theme with considerable effectiveness	- thorough, believable exploration of and development of character, plot, setting and theme with a high degree of effectiveness
Communication - use of script form and logical organization	- limited control of form and logical organization	- some control of form and logical organization	- considerable control of form and logical organization	- thorough command of form and logical organization
- communication for different audiences and purpose	- limited awareness of audience and purpose	- some awareness of audience and purpose	- considerable awareness of audience and purpose	- high degree of awareness of audience and purpose
Application - Conventions	- uses language conventions with limited accuracy	- uses language conventions with some accuracy and effectiveness	- uses language conventions with considerable accuracy and effectiveness	- uses language conventions skilfully, correctly and effectively

Note: A student whose achievement is below Level 1 (50%) has not met the expectations for this assignment or activity.

Unit 2 – Literary Analysis Essay Rubric

Student _____ Draft due _____ Final Due _____

Categories	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Knowledge/ Understanding - understanding of information, ideas, themes; form and genre; literary devices	- demonstrates limited understanding of ideas, information, symbols, themes; form and genre; literary devices	- demonstrates some understanding of ideas, information, symbols, themes; form and genre; literary devices	- demonstrates considerable understanding of ideas, information, symbols, themes; form and genre; literary devices	- demonstrates thorough, insightful understanding of information, ideas, symbols, themes; form and genre; literary devices
Thinking/ Inquiry - critical thinking skills (reflecting, analysing, hypothesizing, explaining) - supporting evidence	- demonstrates limited effectiveness in explaining, analysing and interpreting literature - provides limited supporting evidence	- demonstrates some effectiveness in explaining, analysing and interpreting literature - provides some supporting evidence	- demonstrates considerable effectiveness in explaining, analysing and interpreting literature - provides considerable supporting evidence	- demonstrates thorough effectiveness in explaining, analysing and interpreting literature - provides thorough, convincing supporting evidence
Communication - communication for an academic audience using formal style - communication of information through logical essay organization (formal style, appropriate diction, point of view, and documentation)	- demonstrates limited evidence of logical organization and coherence - limited effective use of formal style, appropriate diction, third person point of view, and documentation	- demonstrates some evidence of logical organization and coherence - some effective use of formal style, appropriate diction, third person point of view, and documentation	- demonstrates considerable evidence of logical organization and coherence - considerable effective use of formal style, appropriate diction, third person point of view, and complete and correct documentation	- demonstrates skilful, effective, logical organization and coherence - high degree of effective use of formal style; sophisticated, effective, confident diction; expert use of third person point of view; thorough, correct documentation

Unit 2 – Literary Analysis Essay Rubric (Continued)

Application - Conventions	- uses language conventions with limited accuracy; errors sometimes impede expression and comprehension	- uses language conventions with some accuracy and effectiveness; errors occasionally detract from meaning	- uses language conventions with considerable accuracy and effectiveness; errors do not detract from overall meaning	- uses language conventions skilfully, correctly and effectively to enhance meaning

Note: A student whose achievement is below Level 1 (50%) has not met the expectations for this assignment.

Unit 3 – Argumentative Essay Rubric

Student _____ Draft due _____ Final Due _____

Categories	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Knowledge/ Understanding - ideas, issues, opinions, comparisons, contrasts, point of view and contradictory opinions	- shows limited understanding of the variety of points of view and contradictory opinions	- shows some understanding of the variety of points of view and contradictory opinions	- shows considerable understanding of the variety of points of view and contradictory opinions	- shows thorough and insightful understanding of the variety of points of view and contradictory opinions
Thinking/ Inquiry - critical thinking skills (reflecting, analysing, explaining) - supporting evidence	- explains and analyses the various points of view with limited effectiveness - provides limited supporting evidence	- explains and analyses the various points of view with some effectiveness - provides some supporting evidence	- explains and analyses the various points of view with considerable effectiveness - provides considerable supporting evidence	- explains and analyses the various points of view with thorough insight - provides extensive supporting evidence

Unit 3 – Argumentative Essay Rubric (Continued)

Communication - logical essay organization	- shows limited command of the essay form and logical organization	- shows some command of the essay form; and logical organization	- shows considerable command of essay form; and logical organization	- shows expert command of the essay form and logical organization contributes to overall coherence
- communications for an academic audience using formal style	- shows limited evidence of formal style; appropriate diction and point of view; and documentation	- shows some evidence of formal style; simple, familiar word choice; some appropriate voice; inconsistent documentation	- shows confident use of formal style; appropriate, effective diction; consistent, appropriate voice; complete and correct documentation	- shows confident, effective, skilful use of formal style; sophisticated, confident diction; expert use of voice; thorough, correct documentation
Application - language conventions used accurately to convey intended meaning	- uses language conventions with limited accuracy	- uses language conventions with some accuracy	- uses language conventions with considerable accuracy to convey intended meaning	- uses language conventions with a high degree of accuracy to convey intended meaning

Note: A student whose achievement is below Level 1 (50%) has not met the expectations for this assignment or activity.

Unit 4 – Response Journal Rubric

Categories	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Knowledge/ Understanding - accurate information and insightful ideas	- limited presentation of accurate information and insightful ideas	- some presentation of accurate information and insightful ideas	- considerable presentation of accurate information and insightful ideas	- thorough presentation of accurate information and insightful ideas
Thinking/ Inquiry - relationships among authors text and readers	- demonstrates limited understanding of relationships among author, text, and reader	- demonstrates some understanding of relationships among author, text, and reader	- demonstrates understanding of relationships among author, text, and reader	- demonstrates thorough understanding of relationships among author, text, and reader
- questioning, interpretation and formation of conclusion	- limited ability to ask questions, interpret, and form conclusions	- some ability to ask questions, interpret, and form conclusions	- considerable ability to ask questions, interpret, and form conclusions	- thorough ability to ask questions, interpret, and form conclusions
- reflection, analysis and explanation	- limited evidence of reflection, analysis, and explanation	- some evidence of reflection, analysis, and explanation	- considerable evidence of reflection, analysis, and explanation	- thorough evidence of reflection, analysis, and explanation
Communication - formulate ideas	- demonstrates limited ability to formulate ideas	- demonstrates some ability to formulate ideas	- demonstrates considerable ability to formulate ideas	- demonstrates thorough ability to formulate ideas
- use of writing forms and different points of view	- demonstrates limited ability to use a variety of forms and to write from different points of view	- demonstrates some ability to use a variety of forms and to write from different points of view	- demonstrates considerable ability to use a variety of forms and to write from different points of view	- demonstrates thorough ability to use a variety of forms and to write from a variety of points of view

Unit 4 – Response Journal Rubric (Continued)

Application - make relationships and comparisons	- demonstrates limited ability to relate selections to one another and make comparisons	- demonstrates some ability to relate selections and make comparisons	- demonstrates considerable ability to relate selections and make comparisons	- demonstrates exceptional ability to relate selections and make insightful comparisons

Note: Response Journal writing is considered to be first draft writing. Students are not expected to revise, edit, and rewrite Journal entries. While students are expected to write carefully and correctly, language conventions are not evaluated in Journal responses.

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

Unit 4 – Independent Study Media Creation Rubric

Categories	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Knowledge/ Understanding -relevant information, ideas	- presents limited relevant information and ideas	- presents some relevant information and ideas	- presents considerable relevant information and ideas	- presents thorough, insightful understanding of information and ideas
Thinking/ Inquiry - use of imagery and interesting and unusual features	- demonstrates limited use of images and capable use of interesting and unusual features	- demonstrates some use of images and capable use of interesting and unusual features	- demonstrates competent use of images and capable use of interesting and unusual features	- demonstrates outstanding use of images and sophisticated, masterful use of interesting and unusual features
- appeal to the senses	- shows limited skill in various senses	- shows some skill in appealing to various senses	- shows considerable skill in appealing to various senses	- shows high degree of skill in fully engaging the senses

Unit 4 – Independent Study Media Creation Rubric (Continued)

Communication - focus and purpose	- shows limited focus, connection to purpose	- shows some focus and connection to purpose	- shows considerable focus and connected to purpose	- shows high degree of focus and connection to purpose
- visual elements (e.g., line, shape, form, texture, colour, space) - design features in layout (e.g., balance, pattern, contrast, emphasis)	- shows limited command of visual elements - shows limited understanding of design features in layout	- shows some command of visual elements - shows some understanding of design features in layout	- shows considerable command of visual elements - shows considerable understanding of design features in layout	- shows thorough, insightful command of visual elements - shows thorough, and insightful understanding in use of design features in layout
Application - use of media conventions and techniques - use of technology (choice of tools, software)	- shows limited use of media conventions and techniques - uses technology with limited skills and effectiveness	- shows some use of media conventions and techniques - uses technology with adequate skill and effectiveness	- shows considerable use of media conventions and techniques - uses technology with considerable effectiveness	- shows thorough use of media conventions and techniques - uses technology with a high degree of effectiveness

Note: A student whose achievement is below Level 1 (50%) has not met the expectations for this assignment or activity.

Unit 4 – Independent Study Oral Presentation

Categories	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Knowledge/ Understanding - understanding of information, ideas, themes, form and genre, literary devices	- demonstrates limited understanding of ideas, themes, information; form and genre; literary devices	- demonstrates some understanding of ideas, themes, information; form and genre; literary devices	- demonstrates considerable understanding of ideas, themes, information; form and genre; literary devices	- demonstrates thorough, insightful under-standing of information, ideas, themes; form and genre; literary devices

Unit 4 – Independent Study Oral Presentation (Continued)

Thinking/ Inquiry - critical thinking skills (reflecting, analysing, hypothesizing, explaining) - evidence	- limited effectiveness in explaining, analysing and interpreting literature - provides limited specific, appropriate evidence including appropriate use of quotations	- some effectiveness in explaining, analysing and interpreting literature - provides some specific, appropriate evidence including appropriate use of quotations	- considerable effectiveness in explaining, analysing and interpreting literature - provides considerable specific, appropriate evidence including appropriate use of quotations	- thorough effectiveness in explaining, analysing and interpreting literature - provides through, convincing evidence including superior use of quotations

Unit 4 – Independent Study Oral Presentation (Continued)

Communication - sense of audience and purpose - rhetorical devices to enhance message	- limited sense of audience and purpose; - limited use of rhetorical devices to enhance message	- some sense of audience and purpose; - some use of rhetorical devices to enhance message	- considerable sense of audience and purpose; - considerable, effective use of rhetorical devices to enhance message	- thorough sense of audience and purpose; - thorough and fluent use of rhetorical devices to enhance message
Application - delivery (voice, variation in tone, pace and eye contact) - use of visual aids and technology (props) - language conventions	- uses oral communication conventions and techniques with limited effectiveness - uses visual aids, props and technology with limited effectiveness - uses grammar and sentence structure with limited accuracy and effectiveness	- uses oral communication conventions and techniques with some effectiveness - uses visual aids, props and technology with some effectiveness - uses grammar and sentence structure with some accuracy and effectiveness	- uses oral communication conventions and techniques with considerable effectiveness - uses visual aids, props and technology with considerable effectiveness - uses grammar and sentence structure with considerable accuracy and effectiveness	- uses oral communication conventions and techniques with a high degree of effectiveness - uses visual aids, props and technology with a high degree of effectiveness - uses grammar and sentence structure with a high degree of accuracy and effectiveness

Note: A student whose achievement is below Level 1 (50%) has not met the expectations for this assignment or activity.

Coded Expectations, English, Grade 12, University Preparation, ENG4U

Literature Studies and Reading

Overall Expectations

LSV.01 · read and demonstrate an understanding of complex texts from various time periods, countries, and cultures, with an emphasis on analysing and assessing ideas, themes, concepts, and arguments;

LSV.02 · demonstrate an understanding of the elements of fiction, drama, poetry, and non-fiction, with an emphasis on plays and essays;

LSV.03 · analyse the elements of style in a variety of texts and assess their effects.

Specific Expectations

Understanding the Meaning of Texts

LS1.01 – analyse and assess ideas, themes, concepts, and arguments in print and electronic texts (e.g., assess how the use of multiple perspectives in a novel contributes to its theme; analyse an author's use of irony based on a close reading of a poem);

LS1.02 – select and use significant and compelling evidence from texts to support critical analyses (e.g., prepare an oral presentation explaining how the recognition scene in a Shakespearean tragedy deepens the play's impact; write a critical review of an essay, focusing on bias);

LS1.03 – select and use a range of effective reading strategies (e.g., research the life of an author using a literary encyclopedia; read closely and accurately to identify specific information; use an electronic version of a literary text to track significant words or images; compare the print and film versions of a dramatic scene);

LS1.04 – compare values, perspectives, and world views in texts (e.g., compare the moral and spiritual values of an evolving character at different stages in a literary work; outline the similarities and differences in the perspectives of the protagonists in two literary works);

LS1.05 – analyse the influence of social, cultural, and economic values and perspectives on the themes and interpretations of texts (e.g., examine various texts about a social or political issue such as human rights or anti-Semitism to analyse and suggest reasons for authors' different approaches).

Understanding the Forms of Texts

LS2.01 – analyse and assess how key elements of challenging plays and essays reinforce the works' themes and ideas (intensive study) (e.g., analyse how imagery in a tragedy contributes to the theme; assess how the organization of an essay strengthens the persuasiveness of the argument);

LS2.02 – analyse and assess how elements of challenging texts in literary forms other than plays and essays are used to enhance meaning (extensive study) (e.g., assess the use of symbols and images to generate multiple meanings in a historical novel; analyse the ways in which settings add layers of meaning in a short story);

LS2.03 – analyse and assess how elements of demanding non-fiction texts influence their meaning (e.g., compare the use and effectiveness of inductive and deductive organizational patterns in two newspaper editorials).

Understanding the Elements of Style

LS3.01 – analyse how language and syntax are used in texts to create particular effects (e.g., analyse how language is used to create pathos in a play; analyse the language used to create an ironic tone in an essay);

LS3.02 – analyse how authors use a variety of literary and rhetorical devices to help convey meaning and strengthen the impact of a text (e.g., contrast the ways in which authors use dramatic irony to create sympathy for their protagonists; analyse the rhetorical techniques, such as juxtaposition and allusion, used to support the argument in a film review);

LS3.03 – assess the effect on the reader of authors' choices of language, syntax, and literary and rhetorical devices by examining their own and others' interpretations of the style of texts;

LS3.04 – analyse how authors and editors use design elements to enhance meaning and strengthen the impact of a text (e.g., assess the effect of the font style and spacing of a poem; analyse and comment on the design layout of a textbook).

Writing

Overall Expectations

WRV.01 · use a range of print and electronic primary and secondary sources to gather and assess information and ideas and to develop and refine topics for writing;

WRV.02 · select and use writing forms suited to various purposes and audiences, with an emphasis on analytic and argumentative essays and narratives or dramatic scenes;

WRV.03 · use a range of organizational structures and patterns to produce unified, coherent, and effective written work;

WRV.04 · revise their written work, independently and collaboratively, with a focus on sufficient development of content, coherent organization, clear expression, and effective style;

WRV.05 · edit and proofread to produce final drafts, using correctly the grammar, usage, spelling, and punctuation conventions of standard Canadian English, as specified for this course, with the support of print and electronic resources when appropriate.

Specific Expectations

Generating Ideas and Gathering Information

WR1.01 – investigate potential topics for written work, including a literary independent study project, by devising research questions, identifying information needs and purposes for writing, and developing research plans to acquire information and ideas from primary and secondary sources (e.g., review a library serials index to establish the availability of periodicals; investigate access to public and postsecondary collections of reference materials; create electronic bookmarks to organize links to other sources of information);

WR1.02 – organize and synthesize significant information, ideas, and sources to suit specific forms and purposes for writing (e.g., group interpretations for an analytical essay; identify key concepts to develop the argument of an essay for an independent study project);

WR1.03 – formulate and refine a thesis to develop content for academic and expressive writing by making inferences and thinking divergently about information and ideas from prior knowledge and research (e.g., reconcile conflicting perspectives for a seminar report on Shakespearean tragedy; use knowledge of the period to rewrite a section of a historical novel from the point of view of a minor character);

WR1.04 – evaluate information and ideas to determine whether they are sufficient, authoritative, significant, and suitable to the form and the purpose for writing.

Choosing the Form to Suit the Purpose and Audience

WR2.01 – demonstrate an understanding of the uses and conventions of various forms by writing analytic and argumentative essays, critical reviews, expressive works such as narratives or dramatic scenes, and an independent research essay or report (e.g., adapt an episode in a novel to create a dramatic scene; write an essay providing a close analysis of a novella);

WR2.02 – select and use an appropriate form to produce written work for an intended audience and purpose (e.g., write a critical review of the film of a literary work studied in the course; write an essay comparing the central characters in two novels from different periods);

WR2.03 – analyse the characteristics of literary and informational texts as models of writing for specific purposes and audiences;

WR2.04 – select and use a voice and style appropriate to academic and personal writing (e.g., use an authoritative voice, develop a thesis, and support their arguments in an essay analysing characters or techniques in a literary work; write a soliloquy in the "voice" of the antagonist in a play).

Organizing Ideas and Information in Written Work

WR3.01 – use essay structure and report structure and patterns such as induction, deduction, analogy, process analysis, climactic order, chronological order, and cause and effect to organize information and ideas in essays, critical reviews, and reports (e.g., organize and unify the main ideas in an argumentative essay through the use of analogy; organize an argument in a report by acknowledging and rebutting alternative positions);

WR3.02 – select and use appropriate organizational devices and patterns to structure creative works and multimedia presentations (e.g., use categorization to organize information and ideas in an oral presentation for an independent study project).

Revising Drafts

WR4.01 – revise drafts to strengthen content and improve organization by connecting ideas, themes, or issues to critical concepts; exploring the complexities of the controlling idea; reconciling different perspectives; reinforcing arguments with compelling evidence; and reordering arguments for improved coherence and impact (e.g., consider the implications of evidence to strengthen an essay's controlling idea; use climactic order to emphasize the most powerful and convincing argument in support of the thesis);

WR4.02 – revise drafts to improve clarity of expression (e.g., use feedback from peer conferences to rephrase passages or combine sentences for more concise, authoritative, and emphatic expression in an academic essay; examine writing for precise use of technical terminology);

WR4.03 – revise drafts to ensure an effective style (e.g., select words with connotations that deepen the meaning and impact of writing; examine writing for use of inclusive and anti-discriminatory language; assess the effectiveness of diction in a monologue by listening to a recording of it);

WR4.04 – revise drafts to integrate researched information, ideas, concepts, and quotations effectively and ethically (e.g., use identifying words and phrases to refer to sources, parenthetical referencing, and bibliographies in a research essay or report).

Editing, Proofreading, and Publishing

WR5.01 – cite researched information, ideas, and quotations in a consistent manner according to acceptable research methodology (e.g., cite sources using a recognized style such as that of the Modern Language Association [MLA] or the traditional footnote/endnote system known as the Chicago style);

WR5.02 – produce, format, and publish written work, using appropriate technology to share writing with intended audiences (e.g., develop graphics and other visual aids to support the oral presentation of a literary independent study project; use a desktop publishing program to format and publish a script on a student-writing website);

WR5.03 – identify strengths and weaknesses in their writing skills and create action plans for improvement;

WR5.04 – edit and proofread their own and others' writing, identifying and correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below:

(·) Grammar and Usage: use a variety of sentence structures to communicate complex ideas effectively, logically, coherently, and emphatically, with a focus on subordination, transitions, parallelism, and word order;

(·) Grammar and Usage: use pronoun case, number, and person correctly (e.g., use proper case for pronouns in comparisons using than or as);

(·) Grammar and Usage: choose verb voice and mood to suit the purpose and audience (e.g., use the active voice to emphasize the doer of the action and to avoid dangling or misrelated modifiers; use the passive voice to emphasize the receiver of the action or to minimize the importance of the doer of the action);

(·) Grammar and Usage: show understanding that grammar may be used unconventionally for a particular effect in oral language, advertising, poetry, or direct speech of characters in fiction and plays;

(·) Spelling: demonstrate an understanding of a wide range of spelling patterns, rules, and strategies by recognizing and correcting their own and others' spelling errors (e.g., apply knowledge of rules for the use of hyphens, particularly in spelling compound adjectives; maintain a list of words that do not follow spelling rules);

(·) Spelling: spell correctly specific academic, historical, and technical terms used in writing;

(·) Spelling: use a range of print and electronic resources to flag possible errors and improve spelling (e.g., consult an up-to-date dictionary for the spelling of hyphenated words);

(·) Punctuation: use punctuation to achieve clarity, and for rhetorical and stylistic effect (e.g., understand the purposes of punctuation marks to enhance clarity, emphasis, and rhythm; read aloud written work to ensure that sentences are punctuated as they are intended to be heard).

Language

Overall Expectations

LAV.01 · use knowledge of recent developments in the English language, vocabulary and language structures, and the conventions of standard Canadian English to read, write, and speak effectively;

LAV.02 · use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, with a focus on using academic language appropriately in seminars and presentations of independent study projects.

Specific Expectations

Developing Vocabulary and Knowledge of Language Structures and Conventions

LA1.01 – apply a variety of strategies to extend vocabulary while reading, with an emphasis on discerning nuances and judging the precision of words (e.g., find examples of cliché, jargon, and redundancy in texts and suggest fresh, vivid, and concise alternatives; create a web of words associated with a coined word in a poem);

LA1.02 – analyse the origins and roots of words used in different areas of science and technology (e.g., medicine, computer studies, communications technology, space technology);

LA1.03 – select appropriate academic and technical language and use it with precision in oral and written work;

LA1.04 – recognize, describe, and use correctly, in oral and written language, the language structures of standard Canadian English and its conventions of grammar, usage, spelling, and punctuation, as prescribed for this course (e.g., consult recognized style guides for information about language conventions).

Developing Listening and Speaking Skills

LA2.01 – communicate orally in large and small groups for a variety of purposes, with a focus on challenging and extending the ideas of others; using academic and theoretical concepts and language; and discussing the coherence, relevance, strengths, and weaknesses of ideas and arguments;

LA2.02 – communicate orally in group discussions, applying such skills as the following: leading and contributing to productive discussions; suggesting possibilities and selecting directions within the group; generating ideas; contributing information; connecting ideas and arguments to other knowledge; making inferences; assessing the process used to reach conclusions; and fulfilling roles and completing tasks as required to produce presentations and products of high academic quality;

LA2.03 – use critical listening skills to analyse and assess the content of oral presentations (e.g., assess the validity of the presenter's sources, arguments, and conclusions; detect assumptions and omissions, and provide missing information);

LA2.04 – assess oral presentations to explain how rhetorical devices, academic and technical language, answers to challenging questions, and technological aids are used to persuade, enhance credibility, and capture the interest of the audience;

LA2.05 – use effective strategies, such as researching information and ideas, organizing, rehearsing, and revising, to plan and present seminars, debates, and independent study projects;

LA2.06 – use techniques for making effective oral presentations, with a focus on organizing material coherently; providing significant evidence; using imagery, analogy, and parallel structures; and incorporating participatory activities, visual aids, and technology;

LA2.07 – identify strengths and weaknesses in their oral communication skills and create an action plan for improvement.

Media Studies

Overall Expectations

MDV.01 · demonstrate an understanding of a variety of media, media theories, and media industry practices by analysing representations, forms, and techniques in media works and assessing their implications for individuals and society;

MDV.02 · demonstrate an understanding of the relationships among form, content, purpose, audience, and production techniques by designing or creating media works, independently and collaboratively, based on ideas, themes, and issues examined in this course, and assessing their effectiveness.

Specific Expectations

Analysing Media and Media Works

MD1.01 – use critical thinking skills to identify bias and to analyse the differences between explicit and implicit messages in media works (e.g., analyse and assess the representation of Canadian culture in a wide range of films and television programs; analyse and assess the newspaper, television, radio, and Internet coverage of a conflict or uprising);

MD1.02 – explain how representation, form, style, and techniques in media works convey messages with social, ideological, and political implications (e.g., compare advertisements promoting healthy living as presented in different media forms; compare the coverage of a business or political news story in a range of newspapers, news magazines, radio and television newscasts, and on the Internet);

MD1.03 – explain the relationship between media works and their audiences (e.g., research how an advertiser adapts a campaign for different regional, cultural, or socio- economic groups; write a report on the ways in which various citizen groups use the media for specific purposes);

MD1.04 – apply key concepts of media theory to analyse specific media works (e.g., examine the coverage of an issue or event by a variety of media to assess Marshall McLuhan's statement "The medium is the message");

MD1.05 – identify and explain the conditions that affect media industry practices governing the production, financing, and distribution of media works (e.g., gather data for an argumentative essay by investigating the ownership and control of media businesses and the implications for public access, range of expression, and audience choice).

Creating Media Works

MD2.01 – design or create media works based on ideas, themes, and issues examined in this course (e.g., create a short videotaped editorial on a current issue or topic, using available resources; create a multimedia presentation for peers for an independent study project);

MD2.02 – demonstrate an understanding of the relationships among form, content, purpose, audience, and production options in their creations; assess the effectiveness of the works; and evaluate the choices made during the production process (e.g., maintain a learning log to record stages in the design and production process).

Unit 3: Telling the Story

Time: 29 hours

Unit Description

Students investigate how story telling is grounded in the family unit. The focus is in the study/viewing of a play such as *Hamlet* as well as on the literary study of non-fiction stories and the essay. Students read and analyse a variety of essays, reviews, editorials, biographies, and other forms of non-fiction. The culminating activity consists of an argumentative essay, a media work, and a report. As in Units 1 and 2, students continue to examine issues and themes, but also use these activities to provide practice and feedback for the written and oral components in Unit 4.

Strand(s) & Learning Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies

Unit Synopsis Chart

K/U – Knowledge/Understanding T/I – Thinking/Inquiry C – Communication A – Application

Activity	Learning Expectations	Assessment Categories	Tasks
3.1 Constructing Reality 8 hours	LSV.01, LSV.02, WRV.02, MDV.01, MD1.01, MD1.02, LS1.01, LS1.02, LS2.01, LS2.03, WR2.02, LAV.02, LA2.01, LA2.02	K/U, T/I	Review of the construction of the narrative form Viewing and study of a play with examination of representation of family Focus on becoming critical viewers by identifying the various filters through which they view the story and how each character interprets the truth Comparison of the story and the essay form. Review and identification of rhetorical devices Examination of the argumentative essay as a construction Development of an argument in a five-paragraph essay
3.2 The Tools of Construction 5 hours	MDV.01, MDV.02, MD1.02, MD2.02, LSV.01, LSV.02, LS1.01, LS2.01, WRV.02, WRV.03, WR2.01, WR2.02, WR3.02, LAV.01, LA1.03	K/U, T/I, C, A	Discussion of visualization of a story. Viewing and comparing productions of the same scene (artistry, product value of production roles) Deconstruction for voice Identification of persuasive techniques used in movie reviews Development of thesis questions Identification of the techniques and practices of the argumentative essay

Activity	Learning Expectations	Assessment Categories	Tasks
3.3 Ownership 4 hours	LSV.01, LSV.02, LSV.03, LS1.01, LS1.02, LS1.04, LS1.05, LS2.01, LS2.03, LS3.01, LS3.03, MDV.01, MD1.04, MD1.05	K/U, T/I, C, A Checklist Anecdotal Comments	Identification of target audiences and how the audience negotiates meaning in response to the construction Identification of the family as a target market Research on period of play that was viewed Representation of culture of period as presented in play Identification of psychological techniques used to promote point of view Development of thesis statement from thesis questions
3.4 Your Reality 7 hours	MDV.01, MD1.04, MD1.05, LSV.01, LSV.02 LSV.03, LS1.01, LS1.02, LS1.04, LS1.05, LS2.01, LS2.03, LS3.01, LS3.03	K/U, T/I, C, A Checklist for Essay	Discussion of the factors that contribute to Maslow's hierarchy Identification of internal and external transformations with discussion of the influence of modern media Development of media work Identification of media's reality of family Review of persuasive techniques in essay writing Development of a five-paragraph essay.
3.5 What is the Truth? 5 hours	LAV.01, LAV.02, LSV.01, WRV.01, WRV.02, WRV.03, WRV.04, WRV.05, MDV.01, MDV.02, MD2.02	K/U, T/I C, A Rubric for Media Work (See Unit 4) Rubric for Essay	Selections, in small groups, of a character from the play Identification of the various points of view Selection by individual students of an identified point of view and the development of the truth of the story Representation of story in a media work Thesis: Is there one truth in every story? Submission of argumentative essay, with evidence of writing process.

Activity 3.1: Constructing Reality

Time: 8 hours

Description

Students review the construction of narrative form, reflecting on the choices the author makes and the effect that these choices have on the delivery of the message. The students view a Shakespearean or other play in the context of the family unit and how each character interprets the events of the play as their 'truth'. Students may experience the play brought to life on screen, without a detailed scene-by-scene reading, by concentrating on selected characters brought together by the common theme of family. Students respond using the method of deconstruction outlined in the structure of the activities in the unit, developing their skills for media viewing. Students also read selected essays to identify devices and techniques used to persuade the reader. Students write an opinion paragraph stating which family member best perceives the truth.

Strand(s) & Learning Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies

Overall Expectations

LSV.01 - read and demonstrate an understanding of complex texts from various time periods, countries, and cultures, with an emphasis on analysing and assessing ideas, themes, concepts and arguments;
LSV.02 - demonstrate an understanding of the elements of fiction, drama, poetry, and non-fiction, with an emphasis on plays and essays;
WRV.02 - select and use writing forms suited to various purposes and audiences, with an emphasis on analytic and argumentative essays and narratives or dramatic scenes;
LAV.02 - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, with a focus on using academic language appropriately in seminars and presentations of independent study projects;
MDV.01 - demonstrate an understanding of a variety of media, media theories, and media industry practices by analysing representations, forms, and techniques in media works and assessing their implications for individuals and society.

Specific Expectations

LS1.01 - analyse and assess ideas, themes, concepts, and arguments in print and electronic texts;
LS1.02 - select and use significant and compelling evidence from texts to support critical analyses;
LS1.03 - select and use a range of effective reading strategies;
LS2.01 - analyse and assess how key elements of challenging plays and essays reinforce the works, themes and ideas (intensive study);
LS2.03 - analyse and assess how elements of demanding non-fiction texts influence their meaning;
WR2.02 - select and use an appropriate form to produce written work for an intended audience and purpose;
LA2.01 - communicate orally in large and small groups for a variety of purposes, with a focus on challenging and extending the ideas of others; using academic and theoretical concepts and language; and discussing the coherence, relevance, strengths, and weaknesses of ideas and arguments;
LA2.02 - communicate orally in group discussions, applying such skills as the following: leading and contributing to productive discussions; suggesting possibilities and selecting directions within the group; generating ideas; contributing information; connecting ideas and arguments to other knowledge; making inferences; assessing the process used to reach conclusions; and fulfilling roles and completing tasks as required to produce presentations and products of high academic quality;
MD1.01 - use critical thinking skills to identify bias and to analyse the differences between explicit and implicit messages in media works;
MD1.02 - explain how representation, form, style, and techniques in media works convey messages with social, ideological, and political implications.

Prior Knowledge & Skills

- Knowledge of construction of narrative form
- An awareness of the difference in purpose and structure of fiction and non-fiction
- Knowledge of the use of a response journal
- Knowledge of media techniques and practices

Planning Notes

- Students are to keep a Response Journal throughout this unit. This journal is a place for writing about issues and ideas raised in the unit. Students may expect anecdotal responses to their writing from the teacher.
- The teacher provides a selection of essays.
- The teacher provides a list of quotable quotes from *Hamlet.*

Teaching/Learning Strategies

3.1.1 The teacher facilitates a brief discussion to review the elements of the construction of narrative. Students may refer to plays, novels, and stories studied in Units 1 and 2. The teacher asks students to compare and contrast storytelling in a modern, electronic, global world of technology and ask students to speculate on the future of storytelling in the 21st century.

3.1.2 The teacher leads a discussion on the portrayal of the family unit in literature, film, media and television comparing and contrasting the changing profile of the family values and structure.

3.1.3 The students view a Shakespearean play such as *Hamlet*, with an emphasis on the family unit and how each character interprets the events of the play as their 'truth'.

3.1.4 Students identify the major family units in the play and develop a family tree to illustrate the relationships among the family members. The focus of the study of the play will be on the family members and the examination of how they deal with crises affecting the family. Students also compare and contrast how the roles of a stereotypical nuclear family are fulfilled in the play. Students in small groups discuss these stereotypical roles.

3.1.5 Students examine the constructed reality of the play and analyse how each character translates this reality into his/her own and how this reality influences the final outcome for each character. The students write Journal Response reflection on the importance of the family unit to society.

3.1.6 Students examine the following themes in the play: generation gap, parental advice, ideas about marriage, advising a younger brother or sister about romance, following the advice of an elder, being embarrassed by family, right of parents to check up on children. Students identify quotable quotes from a play such as *Hamlet* based on the identified themes and apply them to modern social context in an advertisement. ("Something is rotten in the state of Denmark," "Neither a borrower or a lender be." "To thine own self be true.")

3.1.7 Students discuss the purpose of an essay as a form of writing. (Essays are stories meant to sell a point of view. Stories move us to feel and create personal images about our world and ourselves and to connect us to a diverse world. Essays try to shape our point of view about how the world works and what is important.)

3.1.8 Students identify methods writers use to develop essays and to support a thesis studying selected essays on family and on media. (e.g., Methods: rhetorical questions, reference to authority, statistics, comparison/contrast, etc.)

3.1.9 Students respond in their Response Journals to the following: In what way does an essay tell a story? The teacher collects completed responses for formative assessment.

3.1.10 Students write an opinion paragraph stating which family member best perceives the truth using specific references to the play.

Assessment & Evaluation of Student Achievement

Task	Tool	Achievement Chart Categories
Small group discussion	Checklist	Knowledge/Understanding, Thinking/Inquiry Communication Application
Journal Response	Anecdotal Comment	Knowledge/Understanding Thinking/Inquiry Communication Application
Opinion Paragraph	Rating Scale	Knowledge/Understanding Thinking/Inquiry Communication Application

Resources

Essays: Family

Brown, Christy. "M-O-T-H-E-R." *Dimensions II.* edited by Glen Kirkland and Richard Davies. Toronto: Gage Educational Publishing, 1996. ISBN 0-7715-6856-8

Callwood, June. "A Village Childhood." *Dimensions II.* edited by Glen Kirkland and Richard Davies. Toronto: Gage Educational Publishing, 1996. ISBN 0-7715-6856-8

Jacox, Dave. "The Day the Old Man Melted." *Dimensions II.* edited by Glen Kirkland and Richard Davies. Toronto: Gage Educational Publishing, 1996. ISBN 0-7715-6856-8

Kalman, Judith. "Flight". *Dimensions II.* edited by Glen Kirkland and Richard Davies. Toronto: Gage Educational Publishing, 1996. ISBN 0-7715-6856-8

Kleiman, Carol. "My Home Is Not Broken, It Works." *Thought and Style.* edited by Brian Kellow and John Krisak. Scarborough: Prentice-Hall, 1987. ISBN 0-13-283573-8

Laurence, Margaret. "Where the World Began." *Thought and Style.* edited by Brian Kellow and John Krisak. Scarborough: Prentice-Hall, 1987. ISBN 0-13-283573-8

Porter, Katherine Anne. "Marriage is Belonging." *Thought and Style.* edited by Brian Kellow and John Krisak. Scarborough: Prentice-Hal, 1987. ISBN 0-13-283573-8

Quindlen, Anna. "Married." *Dimensions II.* edited by Glen Kirkland and Richard Davies. Toronto: Gage Educational Publishing, 1996. ISBN 0-7715-6856-8

Schultz, Kevin. "Adopted Son Finds Kinship With Daughter." *Dimensions II.* edited by Glen Kirkland and Richard Davies. Toronto: Gage Educational Publishing, 1996. ISBN 0-7715-6856-8

Syfers, Judy. "Why I Want a Wife". *Thought and Style.* edited by Brian Kellow and John Krisak. Scarborough: Prentice-Hall, 1987. ISBN 0-13-283573-8

Essays: Media

Duncan, Barry, et al., "What Are the Mass Media and Popular Culture?" in Duncan, Barry, et al., *Mass Media and Popular Culture*. Toronto: Harcourt Brace, 1996. ISBN 0-7747-0170-6

Greer, Sandy, "The Distorted Mirror" in Worsnop, Chris, edited by *Popular Culture*. Toronto: McGraw-Hill Ryerson, 1994. ISBN 0-07-551454-0

Ingram, Roy, and Steve Kennedy, *Media Focus: The News*. Toronto: Copp Clark Pitman, 1989. ISBN 0-7730-4973-8.

Levin, Sandy, *Media Focus: Advertising*. Toronto: Copp Clark Pitman, 1991. ISBN 0-7730-4975-4

Suzuki, David, "Television's Electronic Curse: Views of World are Distorted" in Duncan, Barry, et al., *Mass Media and Popular Culture.* Toronto: Harcourt Brace, 1988. ISBN 0-7747-0170-6

Worsnop, Chris, "The Camera Always Lies" in Worsnop, Chris, *Popular Culture*. Toronto: McGraw-Hill Ryerson, 1994. ISBN 0-07-551454-0

Appendix 3.1.1 – The Essay: Purpose and Methods

Find an example of each of the following devices and techniques and explain how each supports the thesis:

- rhetorical question
- examples
- quotations
- reference to authority
- contrast

Activity 3.2: The Tools of Construction

Time: 5 hours

Description

Students read excerpts from the play viewed in Activity 3.1. Students investigate the different tools used to move from written form, to live performance, to film presentation. This comparison provides the opportunity to identify the role of the reader/viewer/director and to discuss the tools of construction. Students complete a chart comparing the various elements of construction for each medium. Students study selected reviews and analyse the techniques used to present the reviewer's point of view. Students write a movie review. Students begin the argumentative essay outline by formulating theses questions.

Strand(s) & Learning Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies

Overall Expectations

LSV.01 - read and demonstrate an understanding of complex texts from various time periods, countries, and cultures, with an emphasis on analysing and assessing ideas, themes, concepts, and arguments;
LSV.02 - demonstrate an understanding of the elements of fiction, drama, poetry, and non-fiction, with an emphasis on plays and essays;
WRV.02 - select and use writing forms suited to various purposes and audiences, with an emphasis on analytic and argumentative essays and narratives or dramatic scenes;
WRV.03 - use a range of organizational structures and patterns to produce unified, coherent, and effective written work;
LAV.01 - use knowledge of recent developments in the English language, vocabulary and language structures, and the conventions of standard Canadian English to read, write, and speak effectively;
MDV.01 - demonstrate an understanding of a variety of media, media theories, and media industry practices by analysing representations, forms, and techniques in media works and assessing their implications for individuals and society;
MDV.02 - demonstrate an understanding of the relationships among form, content, purpose, audience, and production techniques by designing or creating media works, independently and collaboratively, based on ideas, themes, and issues examined in this course, and assessing their effectiveness.

Specific Expectations

LS1.01 - analyse and assess ideas, themes, concepts, and arguments in print and electronic texts;
LS1.02 - select and use significant and compelling evidence from texts to support critical analyses;
LS1.03 - select and use a range of effective reading strategies;
LS2.01 - analyse and assess how key elements of challenging plays and essays reinforce the works' themes and ideas (intensive study);
WR2.01 - demonstrate an understanding of the uses and conventions of various forms by writing analytic and argumentative essays, critical reviews, expressive works such as narratives or dramatic scenes, and an independent research essay or report;
WR2.02 - select and use an appropriate form to produce written work for an intended audience and purpose;
WR3.02 - select and use appropriate organizational devices and patterns to structure creative works and multimedia presentations;
LA1.03 - select appropriate academic and technical language and use it with precision in oral and written work;
MD1.02 - explain how representation, form, style, and techniques in media works convey messages with social, ideological, and political implications;

MD2.02 - demonstrate an understanding of the relationships among form, content, purpose, audience, and production options in their creations; assess the effectiveness of the works; and evaluate the choices made during the production process.

Prior Knowledge & Skills

- Knowledge of narrative techniques
- Knowledge of dramatic techniques
- Knowledge of essay structure
- Knowledge of response writing
- Knowledge of research skills
- Knowledge of paragraph structure
- Knowledge of the elements of essay writing
- Knowledge of media techniques and practices

Planning Notes

- The teacher provides student copies of script.
- The teacher finds different reviews of the film versions of play.
- The teacher provides handout: Appendix 3.2.1 – Deconstruction for Voice:

Teaching/Learning Strategies

3.2.1 Students discuss the visualisation process that happens in a reader's mind during the reading of a story. The teacher provides an excerpt from a script from the play in Activity 3.1. The students review the characters and events prior to the selected scene. Students view this scene in a variety of film versions. The students discuss how this scene was effectively staged and filmed with the use of a comparison chart to identify differences and similarities.

3.2.2 The teacher introduces the concept of the imposition of the director/author's interpretation, taking into consideration the era in which it was produced. The viewer/reader is less active in negotiating meaning. Students use the comparison chart to identify the director/author's bias when producing the film.

3.2.3 Students discuss the concept that the medium changes the way a story is told. The teacher indicates that many directors have transformed the selected play into film. The teacher provides excerpts from reviews and director's reflections for each film version to lead a discussion about the social, ideological and political influences working on each piece. The teacher emphasizes that the objective is to identify whose voice, whose values, and whose reality is really being presented in the film. The teacher provides students with a handout to facilitate discussion surrounding the construction of the film. (Appendix 3.2.1 – Deconstruction for Voice)

3.2.4 Students identify the main idea and supporting points of the review. The teacher discusses techniques of effective organization. Students, as an advocate for privacy in the family, write a review of the film version of the play.

3.2.5 The students investigate the tools of construction as they apply to the writing of an essay. Students practise deconstruction of a selected essay as a class, as outlined in Appendix 3.2.1 – Deconstruction for Voice. Students record their observations. The teacher draws the students' attention to the parallel between narrative point of view and personal point of view. The teacher emphasizes how each genre uses constructive realities and values to persuade.

3.2.6 Using the tools of construction, students develop a thesis question and create an outline for an argumentative essay based on the question: "Is there one truth to a story?" as presented in the play. A good thesis derives from a good question. Students need to ask thoughtful questions of the topic and primary source material. A thesis is good if the question it answers is significant, complex, and original. A good thesis question can be based on a search for the truth through questioning observation of the primary source e.g., "Was Gertrude involved in King Hamlet's murder?" or may challenge accepted perceptions; "Was Hamlet really pretending to be mad?"

Assessment and Evaluation of Student Achievement

Task	Tool	Achievement Chart Categories
Comparison Chart	Anecdotal Comments	Knowledge/Understanding Thinking/Inquiry Communication Application
Response Journal	Anecdotal Comments	Knowledge/Understanding Thinking/Inquiry Communication Application
Thesis Question and Outline	Observation Checklist	Knowledge/Understanding Thinking/Inquiry Communication Application
Written Review	Checklist	Knowledge/Understanding Thinking/Inquiry Communication Application

Resources

Hamlet and The Lion King: http://www.lionking.org/text/Hamlet-TM.html (student essay)

Texts and Fan-fiction: http://www.lionking.org/text/

Review of 1996 Hamlet: http://movie-reviews.colossus.net/movies/h/hamlet.html

Hamlet Movie Review 2000: http://www.mediacircus.net/hamlet.html

Mel Gibson vs. Kenneth Branagh:
http://www.spectrum.ndsu.nodak.edu/Backissues/1997-1998/1031/A1031hamlet.html

Appendix 3.2.1 – Source Analysis Recorder: Deconstruction for Voice

Author:
Title:
Publication Documentation:
Thesis:
Supporting Ideas:
Types of support used:
Conclusion:
References cited:
What evidence of bias exists in the essay?
Whose voice is presented?
What relevant voices are not presented?
Evaluate the credibility and validity of this source as a resource for academic research.
What form(s) of censorship is/are evident in this essay?

Activity 3.3: Ownership

Time: 4 hours

Description

Students identify the target audience as the group to take ownership of the viewpoints presented in selected plays and essays. Students determine how the audience negotiates meaning in response to the construction of the play or essay. Students identify and respond to the techniques used to promote a point of view. Students identify the thesis as the first step in taking ownership of a topic. By developing thesis statements from thesis questions in Activity 3.2, students learn the importance of identifying a point of view in literature. Students complete outline for argumentative essay.

Strand(s) & Learning Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies

Overall Expectations

LSV.01 - read and demonstrate an understanding of complex texts from various time periods, countries, and cultures, with an emphasis on analysing and assessing ideas, themes, concepts, and arguments;
LSV.02 - demonstrate an understanding of the elements of fiction, drama, poetry, and non-fiction, with an emphasis on plays and essays;
LSV.03 - analyse the elements of style in a variety of texts and assess their effects;
MDV.01 - demonstrate an understanding of a variety of media, media theories, and media industry practices by analysing representations, forms, and techniques in media works and assessing their implications for individuals and society.

Specific Expectations

LS1.01 - analyse and assess ideas, themes, concepts, and arguments in print and electronic texts;
LS1.02 - select and use significant and compelling evidence from texts to support critical analyses;
LS1.04 - compare values, perspectives, and world views in texts;
LS1.05 - analyse the influence of social, cultural, and economic values and perspectives on the themes and interpretations of texts;

LS2.01 - analyse and assess how key elements of challenging plays and essays reinforce the works' themes and ideas (intensive study);
LS2.03 - analyse and assess how elements of demanding non-fiction texts influence their meaning;
LS3.01 - analyse how language and syntax are used in texts to create particular effects;
LS3.03 - assess the effect on the reader of authors' choices of language, syntax, and literary and rhetorical devices by examining their own and others' interpretations of the style of texts;
MD1.04 - apply key concepts of media theory to analyse specific media works;
MD1.05 - identify and explain the conditions that affect media industry practices governing the production, financing, and distribution of media works.

Prior Knowledge & Skills

- Knowledge of concepts of voice and values
- Knowledge of observation and recording skills

Planning Notes

- The teacher provides sample essays.
- The teacher provides examples of written and visual narratives.
- The teacher provides prepared note on oppositional and preferred reading.
- The teacher prepares a definition of a target audience.

Teaching/Learning Strategies

3.3.1 The teacher provides a note on preferred and oppositional readings with visual and written textual examples. (Preferred Reading: the viewer's interpretation of the media message agrees with the values and ideology of the dominant groups - the owners and producers of the media. Oppositional Reading: the viewer's interpretation of the media message disagrees with the dominant view.) Using the selected work, such as *Hamlet*, students determine whether or not their reading of the work is a "preferred" or "oppositional" reading and explain why. Students also identify to whom the play appeals and why. The students identify reasons and discuss why the play appeals to a specific group and not others. Students identify this group as the "target audience" and develop a definition.

3.3.2 Students identify how the family is used as the target market for literature. Students identify how the enduring qualities of the family are used to target the audience, e.g., comfort, belonging, history, power, love, trust.

3.3.3 Students identify the dominant voice, the theme, the values and target audience in the selected play. Using the work selected above, students research how the values and beliefs of the family expressed reflect political and cultural perspectives of the time period. Students identify the target audience for the play and list supporting details from the play to show ownership of the group. Students identify the source of ownership in the expression of the values of the author's time period.

3.3.4 Students discuss who has the power and the influence (patrons, royalty, theatre owners, publishers, newspaper owners) to ensure the presentation of the author's point of view to the target audience.

3.3.5 Students identify the truth in the play for a specific character as an integral member of a family and develop their thesis from their thesis question. Students incorporate research into the essay outline created in 3.2.

Assessment & Evaluation of Student Achievement

Task	Tool	Achievement Chart Categories
Thesis Statements	Anecdotal Comments	Knowledge/Understanding Thinking/Inquiry Communication Application
Thesis Statement and Support (Graphic Organizer)	Checklist	Knowledge/Understanding Thinking/Inquiry Communication Application

Accommodations

- The teacher may provide students with public domain samples that have easily observed family.

Resources

Duncan, Barry et al. *Mass Media and Popular Culture*. Toronto: Harcourt Brace 1996.
ISBN 0-7747-0170-6

www.brocku/ca/commstudies/courses/2f50

Activity 3.4: Your Reality

Time: 7 hours

Description

Students identify the components that create the reality for characters in fiction and non-fiction. By investigating, analysing, and debating the changing nature of the family unit, students analyse the role of family values and interactions as motivators for the actions of the characters in the play and the people in non-fiction. Students research, debate and write an essay.

Strand(s) & Learning Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies

Overall Expectations

LSV.01 - read and demonstrate an understanding of complex texts from various time periods, countries, and cultures, with an emphasis on analysing and assessing ideas, themes, concepts, and arguments;
LSV.02 - demonstrate an understanding of the elements of fiction, drama, poetry, and non-fiction, with an emphasis on plays and essays;
LSV.03 - analyse the elements of style in a variety of texts and assess their effects;
MDV.01 - demonstrate an understanding of a variety of media, media theories, and media industry practices by analysing representations, forms, and techniques in media works and assessing their implications for individuals and society.

Specific Expectations

LS1.01 - analyse and assess ideas, themes, concepts, and arguments in print and electronic texts;
LS1.02 - select and use significant and compelling evidence from texts to support critical analyses;
LS1.04 - compare values, perspectives, and world views in texts;
LS1.05 - analyse the influence of social, cultural, and economic values and perspectives on the themes and interpretations of texts;
LS2.01 - analyse and assess how key elements of challenging plays and essays reinforce the works' themes and ideas (intensive study);

LS2.03 - analyse and assess how elements of demanding non - fiction texts influence their meaning;
LS3.01 - analyse how language and syntax are used in texts to create particular effects;
LS3.03 - assess the effect on the reader of authors' choices of language, syntax, and literary and rhetorical devices by examining their own and others' interpretations of the style of texts;
MD1.04 - apply key concepts of media theory to analyse specific media works;
MD1.05 - identify and explain the conditions that affect media industry practices governing the production, financing, and distribution of media works.

Prior Knowledge & Skills

- Knowledge of narrative forms
- Knowledge of writing process
- Knowledge of persuasive writing techniques

Planning Notes

- The teacher provides resources for narrative topics/issues.
- The teacher books the necessary computer facilities for the typing of final drafts.

Teaching/Learning Strategies

3.4.1 The teacher introduces Maslow's Hierarchy and facilitates a student discussion of the factors that contribute to their personal realities. Students describe Hamlet's personal reality using Maslow's Hierarchy.

3.4.2 Students discuss the motivation for Hamlet's transformation (*Hamlet* Act 2, Sc. ii, l-4-7) and to what extent his transformation (both internal and external) is both successful and convincing (speech, appearance, actions, thoughts and feelings). How is Hamlet's transformation accepted by the people closest to him? (Claudius, Horatio, Gertrude, Ophelia)

3.4.3 Students determine how it is possible for individuals to transform their inner and outer selves and change the reality of who they are and how others perceive them. How are we influenced by modern media to transform ourselves both internally and externally?

3.4.4 Students discuss the media's reality of the attributes of how a 'typical adolescent' should be in the new millennium. Students create a media work (such as a musical collage, electronic presentation, videotape, photo essay, mock interview, comedy skit, news article) to represent the new millennium adolescent. Students identify the economic, social, political, and cultural forces that determine this profile of the individual.

3.4.5 Students identify the media's reality of family. Students list the various family units (nuclear, extended, single parent, blended) and discuss the various ways the media has presented the family. Students research the reasons for the variety of 'realities' presented.

3.4.6 The teacher reviews persuasive techniques used in essay writing (emotional appeal, celebrity endorsement, bias language, rhetoric, exaggeration, satire). In groups, students examine and present the extent to which their voice is influenced by media as seen in the list provided:

a) Image of the family in magazines
b) Depiction of the family in TV shows
c) Role of the family in Society
d) Family Stereotypes in literature

3.4.7 Students select persuasive techniques to develop a five-paragraph argumentative essay to address the statement, "You are the constructor of your own reality." Students write an in-class essay for formative assessment.

3.4.8 Students submit their completed Response Journal for summative evaluation.

Assessment & Evaluation of Student Achievement

Task	Tool	Achievement Chart Categories
Media Work	Checklist	Knowledge/Understanding Thinking/Inquiry Communication Application
Response Journal	Rubric	Knowledge/Understanding Thinking/Inquiry Communication Application
Persuasive Essay	Checklist	Knowledge/Understanding Thinking/Inquiry Communication Application

Accommodations

- Provide students with access to a word processor and extra time, if necessary.
- The teacher may allow students to choose a topic of their preference with teacher approval for essay writing.
- Provide samples of media works if necessary.

Resources

http://7-12educators.about.com/cs/sspsychology/ (brief biography of Abraham Maslow and outline of his theory of hierarchy of needs)

http://www.connect.net/georgen/maslow.htm (brief summary of Maslow's theories)

Activity 3.5: What is the Truth? (Culminating Activity)

Time: 5 hours

Description

Students working in small groups identify the various possible points of view presented in a story or play such as *Hamlet*. Students select one of the identified points of view and develop the truth of the story from that perspective. Each student creates a media work to best represent the "truth" of the story as seen from the identified point of view. The class responds in discussion and argumentative essay to the central question: "Is there one truth in every story?"

Strand(s) & Learning Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies

Overall Expectations

LSV.01 - read and demonstrate an understanding of complex texts from various time periods, countries, and cultures, with an emphasis on analysing and assessing ideas, themes, concepts, and arguments;
WRV.01 - use a range of print and electronic primary and secondary sources to gather and assess information and ideas and to develop and refine topics for writing;
WRV.02 - select and use writing forms suited to various purposes and audiences, with an emphasis on analytic and argumentative essays and narratives or dramatic scenes;
WRV.03 - use a range of organizational structures and patterns to produce unified, coherent, and effective written work;

WRV.04 - revise their written work, independently and collaboratively, with a focus on sufficient development of content, coherent organization, clear expression, and effective style;
WRV.05 - edit and proofread to produce final drafts, using correctly the grammar, usage, spelling, and punctuation conventions of standard Canadian English, as specified for this course, with the support of print and electronic resources when appropriate;
LAV.01 - use knowledge of recent developments in the English language, vocabulary and language structures, and the conventions of standard Canadian English to read, write, and speak effectively;
LAV.02 - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, with a focus on using academic language appropriately in seminars and presentations of independent study projects;
MDV.01 - demonstrate an understanding of a variety of media, media theories, and media industry practices by analysing representations, forms, and techniques in media works and assessing their implications for individuals and society;
MDV.02 - demonstrate an understanding of the relationships among form, content, purpose, audience, and production techniques by designing or creating media works, independently and collaboratively, based on ideas, themes, and issues examined in this course, and assessing their effectiveness.

Prior Knowledge & Skills

- Knowledge of the four key media concepts: constructed reality, techniques and practices used; audience; industry ownership; and technical control
- Knowledge of the interplay among the four key concepts
- Knowledge of techniques and practices of media tools, e.g., storyboarding, video production, news article writing
- Knowledge of techniques of argument modeled and taught through the essay component of the unit, e.g., inductive and deductive logic, rhetorical language
- Knowledge of current events

Planning Notes

- The teacher will provide examples of a story as represented from various characters showing the range of perspectives on the "truth".
- Production values of finished products will vary widely according to student and school resources and previous opportunity to practise. In Media Awareness, it is very important that analysis and not slick production values are the focus of evaluation.

Teaching/Learning Strategies

3.5.1 Teacher assigns students to groups of four or five.
3.5.2 Each group chooses a story to examine from various points of view or selects a main character from the play studied to identify and compare the various "truths" presented in the story.
3.5.3 Each member of the group selects a character and presents the "truth" of the issue from his/her unique point of view.
3.5.4 Each group member develops, for his or her character a media work (such as advertisement, program cover, selection of music for soundtrack, interview with character, costume design, game, toy, shadow box, videotape, promotional material, menu, plan for media release and conference) to present the truth as he or she sees it.
3.5.5 Students write a justification in report form to identify the point of view taken in their media work, which details the exact techniques employed to create the stated bias, e.g., narrative and image selection choices for specific implicit and explicit purposes; editing for juxtaposition; known vs. unknown actors or real people; exact audience targeted and why.

3.5.6 Students present the various points of view to the class to illustrate various versions of the truth. The teacher facilitates a class discussion around the central question, "Is there one truth to a story?" and the ramifications of the various answers given.

3.5.7 Students write an argumentative essay on the topic, " Is there one truth to a story?" Students write their argumentative essay based on the essay outline developed throughout Unit 3.

Assessment & Evaluation of Student Achievement

Task	Tool	Achievement Chart Categories
Argumentative Essay	Rubric	Knowledge/Understanding Thinking/Inquiry Communication Application
Media Work	Rubric	Knowledge/Understanding Thinking/Inquiry Communication Application